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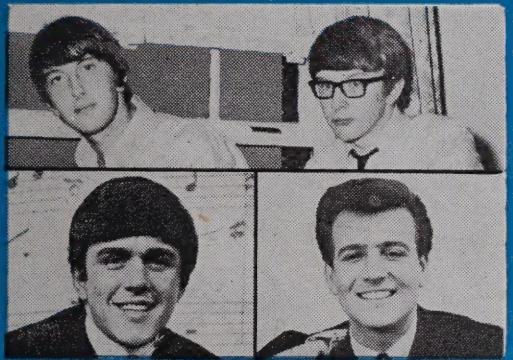
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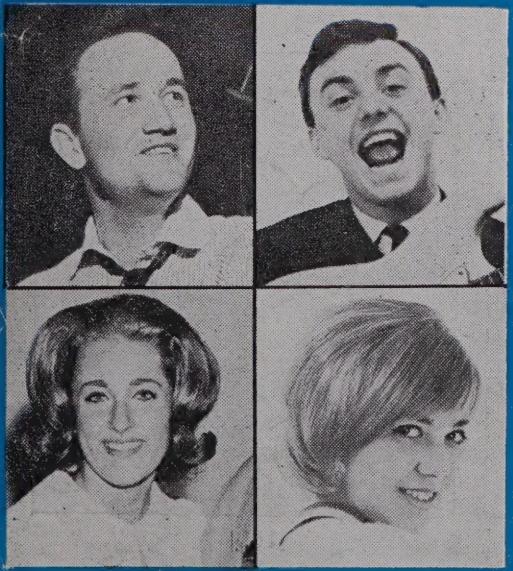
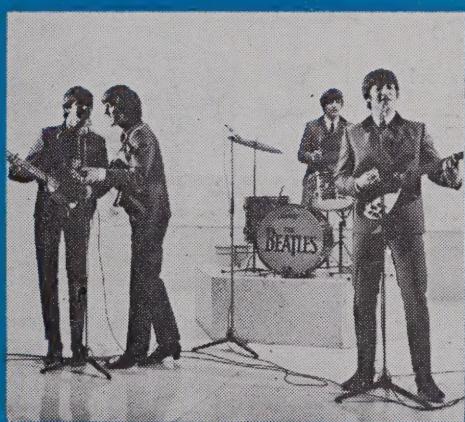
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LESLEY GORE —
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Song lyrics

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I SHOULD HAVE KNOWN BETTER
AND I LOVE HER
IF I FELL
I'M HAPPY JUST TO DANCE WITH YOU
TELL ME WHY
RINGO'S THEME

TOP TUNES
Song lyrics

SWEET WILLIAM
I'LL KEEP YOU SATISFIED
NO ONE TO CRY TO
MAYBE I KNOW
LOOKING FOR LOVE
SUCH A NIGHT
HOW DO YOU DO IT
YOU NEVER CAN TELL
WHEN YOU LOVED ME
THE HOUSE OF THE RISING SUN

TOP TUNES
Song lyrics

ME JAPANESE BOY I LOVE YOU
HE'S IN TOWN
I WANT YOU TO MEET MY BABY
HANDY MAN • PEOPLE SAY
SELFISH ONE
STEAL AWAY
WHERE DID OUR LOVE GO
IT'S ALL OVER NOW
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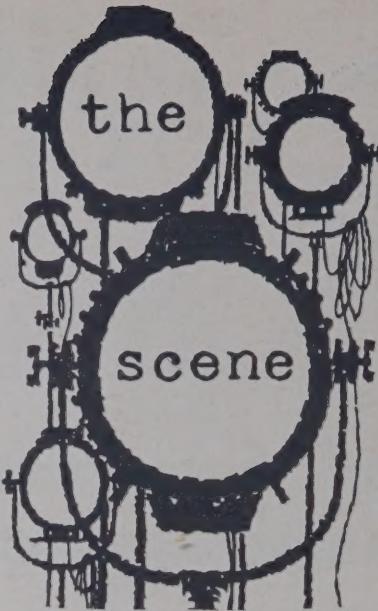
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Glancing through the pages of this **HIT PARADER** you may have noticed that we're featuring quite a few of the new musical stars from England. Naturally we like to keep our readers informed and up to date. However, many of the biggest names on the scene today are just fads — riding the crest of a currently-fashionable craze and doomed to oblivion in just a few short months.

These artists are important to the music business because they generate interest and in exceptional cases — as in the current British invasion — they can revitalize the entire industry.

Too often, though, they overshadow certain other performers who may not enjoy the exalted triumphs of the one-shot wonders, but who are able to remain active for years and sustain a modest reputation. These "minor" stars may not make it to the top ten with their records, but in the long run they've often extremely successful. The music business has come to rely on the soul sounds as one of their most reliable staples. In recent years while fads and novelties have come and gone, the soul artists have steadily built a broader, more diversified range of listeners than ever before.

Since the end of World War II, soul music has made its greatest impact on popular culture, not only in America, but in other parts of the world, particularly England and France.

American Rock 'n' Roll & Blues have had more of an effect on foreign audiences than all the promises, apologies and long, drawn-out, meaningless words from politicians. The warmth flowing from a simple blues composition leaves an indelible mark on its audience.

Skillful adaptations of the blues are reaching new, more appreciable listen-

ers in the form of pop soul. The Motown Record Company and The James Brown Road Show are two of the most successful purveyors of the new sound.

In all the recent furor over the new sounds from England, many people are overlooking the home-grown stars on the pop and R&B scene. Many of these singers have occupied — and often more consistently — chart positions as high as those held by the British stars, and they have the distinction of proven popularity over a much longer period of time.

Mary Wells, for example, has had successful soul discs on the charts regularly for two years and one of them, Motown's "My Guy", topped The Beatles here and in England. At this writing the Supremes rank higher than all the British imports with the single, "Where Did Our Love Go."

As if to alleviate the fear that music Americana has been obscured by the wave of British offerings, the pop charts reveal a steady and increasing concentration of the familiar standards like Dionne Warwick, Bobby Vinton, The Four Seasons and Chuck Berry. With an entrance as spectacular as that made by the English groups, new U.S. stars like Jackie Ross and the dynamic Johnny Rivers are also blazing upward, but with the promise of fad-transcending popularity. Could it be we've reached the saturation point?

Although the British groups have been turning out fairly good copies of American rhythm and blues, the British record buyer is now turning to the authentic American R&B sounds. In fact, the only American artists on British charts at this time are our own best R&B singers — "My Guy" by Mary Wells, "No Particular Place To Go" by Chuck Berry, "Walk On By" by Dionne Warwick, "Bamalama, Bamaloo" by Little Richard and "Dimples" by John Lee Hooker.

Out of all the British beat groups, the Rolling Stones seem to come closest to an authentic R&B sound, but even the Stones can't satisfy the demand for the real thing. There is something spontaneous and honest in American R&B. The performances are from the heart (soul) and usually the recordings themselves are not over manicured with trumped-up studio sounds as in the case of the Dave Clark 5 who depend on technical studio manipulations (echo effects etc.)

American R&B, it appears, is unique and very difficult to copy. After all, it has been a staple of the recording industry here for at least a quarter of a century and these same soul sounds are now the only competition to the British beat groups.

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RINGO'S THEME (THIS BOY)

(As recorded by The Beatles)

By John Lennon and Paul McCartney

That boy took my love away

He'll regret it someday

But this boy wants you back again

That boy isn't good for you

Though he may want you too

This boy wants you back again.

Oh and this boy would be happy
Just to love you so much

That boy won't be happy

Till he sees you cry

This boy wouldn't mind a thing

Would always feel the same

If this boy gets you back again.

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I CRY INSTEAD

(As recorded by The Beatles)

By John Lennon and Paul McCartney

I got every reason on earth to be
mad

'Cause I just lost the only girl I had

If I could get my way

I'd get myself locked up today

But I can't, so I cry instead.

I got a chip on my shoulder that's
bigger than my feet

I can't talk to people that I meet

If I could see you now

I'd try to make you sad somehow

But I can't, so I cry instead.

Don't want to cry when there's
people there

I get shy when they start to stare
I'm gonna lock myself away

But I'll come back again someday.

And when I do you better hide all

the girls

I'm gonna break their hearts all

around the world.

Yes I'm gonna break'em in two

I'll show you what your lovin' man

can do

Until then, I'll cry instead.

I got every reason on earth to be mad

'Cause I just lost the only girl I had

If I could get my way

I'd get myself locked up today

But I can't, so I cry instead.

Don't want to cry when there's people
there

I get shy when they start to stare

I'm gonna hide myself away

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AND I LOVE HER

(As recorded by The Beatles)

By John Lennon and Paul McCartney

I give her all my love

That's all I do

And if you saw my love

You'd love her too

And I love her.

She gives me everything

And tenderly the kiss my lover
brings

She brings to me

And I love her.

A love like ours

Could never die

As long as I have you near me.

Bright are the stars that shine

Dark is the sky

I know this love of mine

Will never die

And I love her.

Bright are the stars that shine

Dark is the sky

I know this love of mine

Will never die

And I love her.

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IF I FELL

(As recorded by The Beatles)

By John Lennon and Paul McCartney

If I fell in love with you

Would you promise to be true

And help me understand

'Cause I've been in love before

And I found that love was more

Than just holdin' hands.

If I give my heart to you

I must be sure from the very ~~very~~ ^{very} ~~more~~ ^{more} than

That you would ~~love~~ ^{more} than ~~more~~ ^{more} than

her.

If I ~~trust~~ ^{trust} in you

Oh please don't run and hide

If I love you too

Oh please don't hurt my pride like

her,

'Cause I couldn't stand the pain

And I would be sad if our new love

was in vain.

So I hope you see

That I would love to love you

And that she will cry when she

learns we are two

in
love

learns

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I SHOULD HAVE KNOWN BETTER

(As recorded by The Beatles)

By John Lennon and Paul McCartney

I should have known better with a

girl like you

That I would love everything that you
do, and I do, hey, hey, hey, and
I do.

Woh, woh, I never realized what a kiss
could be

It could only happen to me,

can't you see, can't you see

That when I tell you that I love you
Oh you're gonna say you love me too
Oh and when I ask you to be mine
You're gonna say you love me too.

Woh, woh, I should have realized a lot
of things before

If this is love you gotta give me more,
give me more, hey, hey, hey, give
me more.

Woh, woh, I never realized what a
kiss could be

It could only happen to me,

can't you see, can't you see

That when I tell you that I love you
Oh you're gonna say you love me too
Oh and when I ask you to be mine
You're gonna say you love me too
You love me too, you love me too,
You love me too.

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TELL ME WHY

(As recorded by The Beatles)

By John Lennon and Paul McCartney

Tell me why you cried

And why you lied to me

Tell me why you cried

And why you lied to me.

Well I gave you everything I had
But you left me sitting on my own
Did you have to treat me oh so bad
All I do is hang my head and moan.

Tell me why you cried
And why you lied to me
Tell me why you cried
And why you lied to me.

If it's something that I've said or
done
Tell me what and I'll apologize
If you don't I really can't go on
Holdin' back these tears in my eyes.

Tell me why you cried
And why you lied to me
Tell me why you cried
And why you lied to me.

Well I'm beggin' on my bennin' knees
If you'll only listen to my pleas
Is there anything I can do
'Cause I really can't stand it
I'm so in love with you.

Tell me why you cried
And why you lied to me
Tell me why you cried
And why you lied to me.

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IT'S HER PARTY LESLEY GORE



Gerry & The Pacemakers and Murray The K visit with Les.



Peter Duchin, Steve Cochran, Jane Morgan.

It was her party, but she wasn't crying. Far from it. When Lesley Gore celebrated her 18th birthday with a gala celebration at the Hotel Delmonico in New York City she had much to be happy about. One of Mercury Records' top stars, her fifth consecutive hit single, "I Don't Wanna Be A Loser," had just begun its trek to the top ten; "Boys, Boys, Boys," her newest album, was rapidly becoming another best-seller; she had recently completed her first starring role in the United Artists movie, "Beach Girls;" the National Association of Record Merchandisers had chosen her "Best Female Singer;" and she had just been accepted by Sarah Lawrence College.

The big party, Lesley insisted, was not for herself but for "all the people who have been good to me." Show business celebrities mingled with magazine editors, disc jockeys and record industry executives in one of the most star-studded parties of the season.

Ed Sullivan beamed with pride and wore a fatherly smile when he gave the young Mercury singing star a fond birthday kiss, witnessed perhaps by millions, for newsreel cameras and a barrage of press cameras caught the warm embrace by Sullivan. It was on the Ed Sullivan Show that Lesley Gore made her coast-to-coast television debut last fall.



Gathered around the cake, Dizzy Gillespie holds Lesley's hand.



Mrs. Gore and Quincy Jones, Lesley's A & R man.

The Crystal Ballroom of the Delmonico, transformed into a Fairyland of soaring orange and yellow balloons and candlelit tables, resembled a Hollywood Premiere when press photographs' flashing bulbs snapped pictures right and left, of famous guests as they were being greeted at the receiving line.

Lesley, a vision of 18-year old love-

liness in white lace, received with her parents, Mr. and Mrs. Leo Gore; Mercury A&R director, Quincy Jones, and the label's executive vice-president, Irwin H. Steinberg, who came from Chicago for the party. Mercury's A&R vice-president, Shelby Singleton and publicity director, Eva Dolin, flew in from Nashville and Chicago to join the well-wishers.



Ed Sullivan chats with Les and Mom.



The Pacemakers present a wreathed "It's My Party."



The Gore family blows out candles.



New York D. J.'s Charlie Greer, Jack Spector and Stan Burns.



Members of "The Double Six of Paris" flew from France to see Les.

Some of the well-known personalities who personally extended birthday greetings to the young recording star were, in addition to Ed Sullivan: Jane Morgan, movie star Steve Cochran, Peter Duchin, Ed McMahon and Bruce Cooper of the *Tonight Show*; Xavier Cugat, Dizzy Gillespie, England's Gerry & The Pacemakers, The Double Six of Paris, Sheila Graham, Earl Wilson, Dick Shawn, Teresa Brewer, and many others.

Adding to the excitement was the on-

the-spot taping of the Dick Clark Show. Guests were interviewed at a miniature radio station set up in the ballroom. A high point of the taped interviews was the chatter between Lesley Gore and Ed Sullivan, who expounded on the teenager's role in the world. Calling Lesley, "a good influence, through her messages of music for the teenagers of America," Sullivan fondly pointed out he brought Lesley Gore to his television show "because she was a representa-

tive of the youth of America."

Guests were misty-eyed at the sentimental, hushed, birthday cake-lighting ceremony. A close-knit family, Lesley, her parents, and copper-headed 13-year-old brother Mike, joyfully blew out the 18 birthday candles together on the huge cake, while movie cameras were grinding away. News photographers excitedly snapped dozens of photographs when Leo Gore and then Ed Sullivan took Lesley by the hand for a "birthday waltz."

The down-to-earth lovely singing star has not let the dazzling spotlight of world fame touch her even lightly. A favorite of New York area disc jockeys, they too, expressed their fondness for the tiny talent from Tenafly, by joining the well-wishers at the receiving line. Present were Jack Spector and B Mitchel Reed of WMCA; Scott Muni and Charlie Greer of WABC; Neil McIntyre, Ed Hider, Stan Burns and Murray Kauffman of WINS; Jack Walker of WLIB and WWRL's Hal Jackson. Allentown, Pa.'s popular deejay Gene Kaye was also on hand to say "Happy Birthday."

The party climaxed a busy year for young Lesley, and as her recent successes indicate, she'll have many more.

I'LL KEEP YOU SATISFIED

(As recorded by Billy J. Kramer)
By John Lennon and Paul McCartney
You don't need anybody to hold you
Here I stand with my arms open wide
Give me love and remember what I told you
I'll keep you satisfied.

You don't need anybody to kiss you
Ev'ryday I'll be here by your side
Don't go 'way I'm afraid that I might miss you
I'll keep you satisfied.

You can always get a simple thing like love anytime
But it's different with a boy like me
And a love like mine.

So believe ev'rything that I told you
And agree that with me by your side
You don't need anybody to hold you
I'll keep you satisfied.

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A HARD DAY'S NIGHT

(As recorded by The Beatles)
By John Lennon and Paul McCartney
It's been a hard day's night
And I've been workin' like a dog
It's been a hard day's night
I should be sleepin' like a log
But when I get home to you
I find the things that you do
Will make me feel all right.

You know I work all day
To get you money to buy you things
And it's worth it just to hear you say
You're gonna give me everything
So I love to come home
'Cause when I get you alone
You know I feel okay.

When I'm home everything seems to be right
When I'm home feelin' you holdin' me tight, tight.

It's been a hard day's night
And I've been workin' like a dog
It's been a hard day's night
I should be sleepin' like a log
But when I get home to you
I find the things that you do
Will make me feel all right.

So I love to come home
'Cause when I get you alone
You know I feel okay
When I'm home everything seems to be right
When I'm home feelin' you holdin' me tight, tight.

It's been a hard day's night
And I've been workin' like a dog
It's been a hard day's night
I should be sleepin' like a log
But when I get home to you
I find the things that you do
Will make me feel all right
You know I feel all right
You know I feel all right.

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HOW DO YOU DO IT

(As recorded by Gerry & The Pacemakers)
By Mitch Murray
How do you do what you do to me
I wish I knew
If I knew how you do it to me
I'd do it to you
How do you do what you do to me
I'm feeling blue
Wish I knew how you do it to me
But I haven't a clue.

You give me a feeling in my heart
Like an arrow passing thro' it
S'pose that you think you're very smart
But won't you tell me how do you do it.

How do you do what you do to me
If I only knew
Then perhaps you'd fall for me
Like I fell for you
When I do it to you.

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I'M HAPPY JUST TO DANCE WITH YOU

(As recorded by The Beatles)
By John Lennon and Paul McCartney
Before this dance is through
I think I'll love you too
I'm so happy when you dance with me
I don't want to kiss or hold your hand
If you'd only try and understand
There is really nothing else I'd rather do
'Cause I'm happy just to dance with you.

I don't need to hug or hold you tight
I just want to dance with you all night
In this world there's nothing I would rather do
'Cause I'm happy just to dance with you

Just to dance with you
Is everything I need
Before this dance is through
I think I'll love you too
I'm so happy when you dance with me.

If somebody tries to take my place
Let's pretend we just can't see his face
In this world there's nothing I would rather do
'Cause I'm happy just to dance with you

Just to dance with you
Is everything I need
Before this dance is through
I think I'll love you too
I'm so happy when you dance with me.

If somebody tries to take my place
Let's pretend we just can't see his face
In this world there's nothing I would rather do
I've discovered I'm in love with you
Oh, oh yes I'm happy just to dance with you

Oh, oh, oh, oh, oh,
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Gerry and The Pacemakers are the boys who outbeatled The Beatles in the early months of 1963 with their very first release, "How Do You Do It?". The Silver Disc award platter not only entered the Top Twenty but climbed all the way to the number One spot on the British charts.

Gerry Marsden, the leader of the Pacemakers, is a pint-sized tornado renowned for the ear-to-ear grin which splits his face in two whenever there's a photographer in sight. He's mischievous, happy-go-lucky, bubbling with personality that can conquer the toughest audience. And versatile? Gerry can switch in an instant from crowd-rocking hits like "I Like It" and "How Do You Do It" to crowd-silencing ballads like "You'll Never Walk Alone" and his new hit, "Don't Let The Sun Catch You Cryin'".

Gerry's brother Freddy beats the drums for The Pacemakers and bass guitarist Les Chadwick collaborates with Gerry on writing songs, several of which the group has recorded. Les McGuire is vocalist and pianist for The Pacemakers.

In their brief yet volcanic career as hit parade stars, Gerry and his action-packed trio, The Pacemakers, have undertaken immensely successful cross-the-nation tours in England, appeared on top-rated television shows including the British "Thank Your Lucky Stars" and America's "Ed Sullivan Show" and cut their first LP for Columbia. Pacemaker records have hit No. 1 in Britain and judging from the rapid climb of "Don't Let The Sun Catch You Cryin'", may garner the same honors in America.

ROGER MILLER

"Roger and Out" is the title of Roger Miller's new smash album on, appropriately, the Smash label, but Roger himself will always be "in", not out of, the pop charts and the minds of fans everywhere. The bright find in Country comedy broke all previously held popularity records when he appeared in San Francisco on the Dick Stewart Show over station KPIX-TV. After his appearance the studio switchboard blazed for hours with audience reaction so intense that a short 24 hours later, Roger was back on the show for a repeat performance. At the same time his album "Roger and Out" and a hit single, "Dang Me", were riding high on the charts, making disc sales and TV popularity a double victory for the Oklahoma funster.

Roger's wit consists of easy good humor put to use on fractured song



lyrics like his famous "The moon is high — and so am I". He looks more like an Ivy League grad than the rube characters made famous by comedians

GERRY and the PACEMAKERS

I LIKE IT

By Mitch Murray
 I like it, I like it
 I like the way you run your fingers
 thro' my hair
 And I like the way you tickle my chin
 And I like the way you let me come in
 when your mother ain't there.
 I like it, I like it
 I like the words you say and all the
 things you do
 And I like the way you straighten my
 tie
 And I like the way you're winkin' your
 eye and I know I like you
 You know I like you.
 Do that again you're driving me
 insane
 Kiss me once more that's another
 thing I like you for
 I'm asking you what do you wanna do
 Do you agree that the world was
 made for you and me.
 I like it, I like it
 I like the funny feeling being here
 with you
 And I like it more with everyday
 And I like it always hearing you say
 You're liking it too, you're liking it
 too
 Whoa I like it, are you liking it too?

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like Minnie Pearl and the Duke of Paducah, but his laugh-pull with the audience is just as strong. A ten-day tour in June to promote "Dang Me" and the LP "Roger and Out" convinced fans all over the country of that!

DANG ME

By Roger Miller
 Dang me, dang me
 They oughta take a rope and hang me
 High from the highest tree, woman
 would you weep for me.
 Well, here I sit high getting ideas
 Ain't nothing but a fool would live
 like this
 Out all night and running wild
 Woman sitting home with a month
 old child.
 Just sitting 'round drinking with the
 rest of the guys
 Six rounds bought and I bought five
 Spent the groceries and half the rent
 I like fourteen dollars having twenty-
 seven cents.
 They say roses are red and violets are
 purple
 Sugar's sweet and so is maple
 syrup
 Well I'm the seventh out of seven sons
 My pappy was a pistol, I'm a son-of-a-gun.
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● IT'S ALL OVER NOW

By B. and S. Womack

My baby used to stay out all night long
 And made me cry and done me wrong
 She had my nose opened
 And that's no lie
 Because I used to love her
 But it's all over now
 Because I used to love her
 But it's all over now.

Well she used to run around with
 every man in town
 Spend all my money
 Playing her high class games
 She put me out
 It was a pity how I cried
 The tables's turned it's her turn to cry
 Because I used to love her
 But it's all over now
 Because I used to love her
 But it's all over now.

Used to wake up in the morning
 Get my breakfast in bed
 When I got worried
 She eased my aching head
 But now she's hangin' round with
 every man in town
 Still trying to take me for that same old clown
 Because I used to love her
 But it's all over now
 Because I used to love her
 But it's all over now
 Because I used to love her
 But it's all over now.

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● WHERE DID OUR LOVE GO

By Holland, Dozier and Holland

Baby, baby, baby don't leave me
 Ooh please don't leave me all by myself
 I've got this yearnin', burnin', yearnin'
 Feeling inside me
 Ooh deep inside me
 And it hurts so bad.

You came into my heart
 So tenderly
 With a burning love
 That stings like a bee
 Now that I surrender
 So help me sweet
 You now wanna leave
 Ooh you wanna leave me.

Baby, baby where did our love go
 Oh, don't you want me, don't you want me no more, oh baby
 Baby, baby where did our love go
 And all of your promises
 Of a love ever more.

I've got this yearnin', burnin', yearnin'
 Feeling inside me, deep inside me
 And it hurts so bad
 Before you won my heart
 You were a perfect guy
 But now that you've got me
 You wanna leave me behind
 Oh baby, baby, baby don't leave me
 Ooh, please don't leave me all by myself
 Ooh, ooh, baby, baby, where did our love go.

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● HANDY MAN

By Otis Blackwell and Jimmy Jones

Hey girls, gather 'round
 Because of what I'm puttin' down
 Oh, baby, I'm your handy man
 I'm not the kind that uses pencil or rule
 I'm handy with the love, and I'm no fool
 I fix broken hearts, I know I really can.

If your broken heart needs repair
 I'm the man to see
 I whisper sweet things
 You tell all your friends
 And they'll come running to me
 Here is the main thing I want to say
 I'm busy twenty-four hours a day
 I fix broken hearts, I know I really can.

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● STEAL AWAY

By Jimmy Hughes

I've got to see you somehow
 Not tomorrow but right now
 I know it's late, but oh I can't wait
 So come on and steal away.

Now don't start thinking
 Trying to make up your mind
 Your folks are sleeping
 So let's not waste any time
 I know it's late, but oh I can't wait
 So come on and steal away.

I know it's wrong
 Asking this of you
 But there's no other way
 That I can be with you.

If only your folks
 Would approve
 Things like this we wouldn't have to do.

No, no, I won't tell anybody else
 I'll keep it to myself
 I know it's late, but oh I can't wait
 So come on and steal away
 Please steal away
 Because I need you by my side and honey I need you,
 I need you to be my guide.

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● PEOPLE SAY

By Jeff Barry and Ellie Greenwich

Don't you ever leave me sad and blue
 Don't you ever tell me we are through
 Don't you ever hurt me, if you do
 Everything they're saying will be true.

People say it's just a summer romance
 People say our love won't last for long
 They're so sure we will part
 But I know deep in my heart that they are wrong.

People say it's just the way the stars shine

And it really isn't love at all
 But everytime that we kiss
 I just know will be like this
 Summer, winter and fall.

But don't you ever leave me sad and blue

Don't you ever tell me we are through
 Don't you ever hurt me, if you do
 Everything they're saying will be true.

And people say it's just a summer romance

But I know our love is here to stay
 Let's go strolling by the sea
 'Cause it doesn't bother me
 What the people say.

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DAVE CLARK 5

IN AMERICA



Remember The Dave Clark Five? They were one of those singing groups from England you know, the ones with the guitars and all that hair. Now that The Beatles are back with their own movie all the other groups aren't getting too much attention. But not so long ago Dave Clark and his combo had their fans hooting and hollering, and had the police departments of 15 major U.S. cities grumbling. Fortunately, for the lawmen, enthusiasm for The Tottenham quintet didn't match the hysteria of Beatlemania, but it was frantic enough.

"We didn't expect anything like this," said Dave when he made his second visit to the United States. "It's so wonderful. Everybody made us feel at home."

A few hours after their plane brought them to this country, The Dave Clark Five met with editors from high school newspapers in the greatest New York City area. Outside the door of the conference room a guard carefully checked everyone's invitation. Inside, chattering in breathless, anticipatory voices, the editors awaited the group's entrance. Near the door stood two young ladies, one nervously clutching a bouquet of flowers, the other wielding a Brownie camera.

At last, the MC entered the room — Murray The K, popular WINS d.j. who had just returned from Sweden with The Dave Clark 5. One by one he introduced the boys. As they walked up the aisle to the front of the room flashbulbs popped in their faces and the chatter, chatter, chatter of excited female voices swelled.

"Rick had a little accident" said Murray.

"Ohhhhhhhhhhhhhhhhh" went the girls.

"Some over-eager fan scratched him under his eye" said Murray as Rick pointed to the wound for photographers.

When Lenny came through the door he was greeted with a merry chorus of "Happy Birthday To You." He blushed.

Although they had been able to get just an hour and a half sleep in the previous 48 hours, the members of the Dave Clark Five smiled warmly at the roomful of high school newspaper editors and prepared to answer their questions. It went something like this:

Q: Mike, the first time you were in this country you said that American girls are aggressive. Do you still think so?

Mike: I didn't say they were aggressive. I said that if they like you they like you, and they let you know it.

Q: My question is for Dave. Last time you were here you said that American girls know what they want and they ask for it. Has your opinion changed?

Dave: The only way to answer is to say that American girls are very forward.

Q: Lenny, do you have any message for American girls? (Lenny just blushed again).

Q: Rick, what kind of girl do you like?

Rick: I like very feminine girls.

Q: When The Dave Clark Five was just starting out did you have the feeling that you had something special and that you were going straight to the top?

Denis: No. Not really.

Q: How would you classify your music?

Dave: Wild, we hope. In England it's known as the blues or the shake.

Q: Do you plan to watch The Beatles

on TV tonight?

Rick: What was that group again? (cheers).

Q: I read that you consider yourself Mods, The Beatles Rockers. What's the difference?

Dave: The Rockers are the chaps who wear motorcycle boots and leather coats. The Beatles aren't Rockers anymore. The Mods are funny looking fellows like us.

Q: I read that the Mods wear white lipstick and eye shadow.

Murray the K: Only on Saturday night, baby! (laughter).

Q: When do you begin filming The "Dave Clark Five Story"?

Dave: Nothing is set yet but we hope to start in October. The picture should be out around the New Year.

Q: I heard that in England your fans waited outside a hotel for five hours before you came out. Why did you make them wait so long to see you?

Mike: Sometimes we're not allowed out. The hotel manager usually decides things like that. After all, we don't own the place. Also, we have many things to do — rehearsals, press conferences, business meetings. As much as we like to we can't be signing autographs all the time. We can only do one thing at a time.

Q: Do you plan to see the World's Fair?

Dave: We'd like to, but we can't seem to find a guide. (This remark was followed by squalls and cries of "Me!" "Me!").

Q: Here in New York the older people don't dig your music. Is the same thing true in England?

Dave: In England the older folks are just as square as they are here. (cheers).

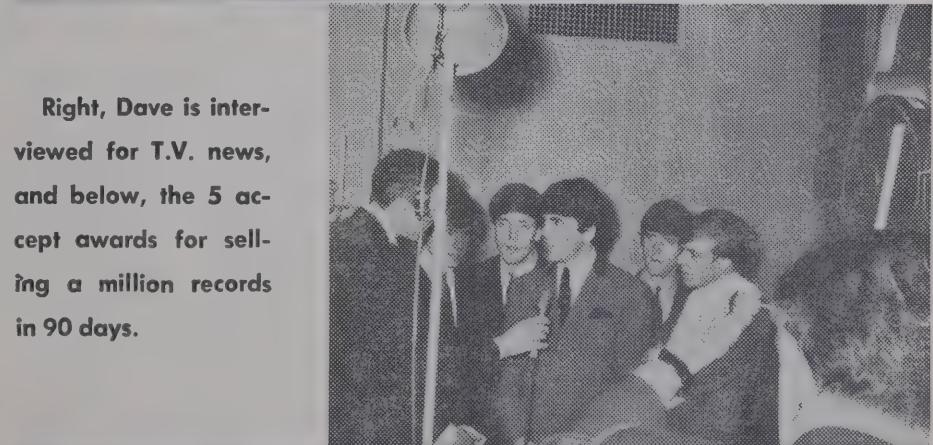
A few more questions were asked, but the answers couldn't be heard past the fifth row. The noise and commotion in the room got out of hand. Guards and press agents quickly blocked off a path to the door and it was announced "The conference is over."

As the Five rushed out of the room, the two girls near the door, one with the camera and the other still holding the flowers she had wanted to present them, watched forlornly.

The Dave Clark Five and their entourage squeezed into an elevator, rode up twenty floors to their hotel suite, posed briefly for an English photographer, then went off to their rooms to catch up on some sleep. For the next fifteen days they appeared before screaming sell-out audiences around the country. Finally they returned to England with countless exciting memories and a whole lot of American money.



Above, the quintet poses with manager, Harold Davison and Sol Rabinowitz of Epic Records, and left, with the WMCA Good Guys.



Right, Dave is interviewed for T.V. news, and below, the 5 accept awards for selling a million records in 90 days.

DAVE CLARK 5

RETURN TO ENGLAND



Appearing on London T.V.'s "Ready Steady Go", Rick, Dave and Lenny are interviewed by Mike Aldred.

"Hi there, Dave!" I tried to catch his eye over the heads of the eager autograph seekers, but being five foot nothing, I just couldn't make it. Oh well, if you can't beat 'em, join 'em, I decided, and ignoring the hands stretching out to touch his tousled hair, in I plunged. "Got a moment?" I shouted above the squeals, and somehow I'd penetrated. A pair of dark brown eyes laughingly met mine. "Yeah, see you after rehearsal," he said calmly continuing to sign those two words that mean so much to fans on both sides of the pond —DAVE CLARK.

We were on the set of the most popu-

lar music show in Britain, 'Ready Steady Go!'. Dave was giving a preview of his latest single, *Can't You See That She's Mine*, and his group were putting their whole hearts into making it a professional production. Going over the songs again and again makes no difference, each time they seem fresh, smile, and give their all. No wonder they're so popular. Where some of the other beat groups really look 'beat' most of the time, this quintet must have bumped into that Elixir of Life somewhere along the way.

Rehearsal over, the boys emerged looking a trifle hot from the massive TV lights, but Dave kept his promise and I managed to get a few minutes with him. He had flown back from America that very morning, "Nice to have you back," I told him.

"Well, it's great to be back," he replied, loosening his natty leather tie "They treated us great in the States, yes really great. It was absolutely fantastic, they gave us the most fabulous reception we could imagine."

I wondered whether the American fans carried on in the same crazy way as their British counterparts. "Sure, but they control them more in the States. We had police everywhere — in the hotel, at the theatres, and they escorted us everywhere we went. But really they were so hospitable and made us feel at home."

"There was only one thing I missed — a good old English cuppa TEA! The coffee was just great, but oh boy; next time I'm taking a teapot!"

Dave is around six foot tall so he doesn't need to wear the high-heeled Mersey boots so popular with British



'Mods' His chest measures around forty — some guy, eh, girls? He is quite the most handsome of all the group leaders but after talking with him for a couple of minutes I realized what really attracts so many fans to him. It's his eyes, dark, kind and gentle, they twinkle and make you warm towards him. He's a gentle person but far from being a sissy. Dave has command of every situation, keeps a weather-eye on the boys and keeps them toeing the line and ready for any emergency.

Let's meet the rest of the five who do so much to make the London Beat throb. Rick Huxley who was formerly an abstract lighting designer plays bass guitar while ex-progress clerk Lenny Davidson tackles the lead guitar chores. Saxophonist Denis Payton used to be an electronics engineer and organist Mike Smith who co-wrote with Dave their two big hits, started life as a debt collector. Mike, incidentally, is responsible for the lead vocals.

They all kept their feet firmly on the ground and continued as a semi-pro unit until they had *Glad All Over* in the top ten and *Bits And Pieces* hard on its heels. When promoter Harold Davison recognized their potential, he paved their way to make the big switch. Dave signed up as a full-time professional on his twenty first birthday, and what a birthday present it turned out to be. *Bits And Pieces* had an advance order of 250,000 and I predict that their latest platter, *Can't You See That She's Mine* will outsell them all.

The Five haven't had a day free since *Glad All Over* hit the charts, so it was hardly surprising that Dave was rushed to the hospital a few days after we



Rick backs up Dave's vocal.



Like our American Bandstand, British fans dance to the D.C. 5 on "Ready Steady Go".

met and discovered that he had an ulcer. Like the man said, that's show business, but though he seemed a little bit tired he patiently answered all my queries. He said he found American teenagers very similar to the British variety. "A really great bunch," he called them. "They liked our Mod gear and I guess they'll be wearing it by now." Mr. Clark, incidentally, is the trend-setter for 'Mod' fashion in Britain with the clothes he designs himself.

They're a cross between what's known as Edwardian and Fab. They're the neatest of all the British groups, anyway.

By the way, I hear the master drummin' man is taking out a very heavy insurance on his drum-kit. Three attempts have already been made to steal it. Police have foiled two tries but recently they lost \$3,000 worth of equipment including amplifiers and his favourite set of drums which he used on his fab-

led high-hitter. Poor Dave — fame sure has its drawbacks.

All the groups make a film sooner or later, it seems, and the Five are no exception. They've already been featured in a *Look At Life* documentary and are currently engaged in an epic where Dave plays the part of a boxer. He's been putting in a lot of practice so if any other low-down type is thinking of making the current drum-kit do a disappearing trick, he'd better watch out. Dave won't be acting with those fists if he catches him! The thieves left a message written in matches saying that they needed the kit more than Dave did. "I hope for their sake I never find them," quoth Dave grimly. "I'd let them know how much I needed it!"

I asked whether Dave was looking forward to the promised return visit to the States later this year. A broad grin creased his face, "Sure, do, but next time I'll make sure my trousers are well and truly hitched. I nearly lost them when fans mobbed us at Carnegie Hall." "Mind you," he said, "it was just like being in the army, we were escorted everywhere and confined to hotels and so on. I'd like to be able to get around and see something of the country. Still, we were jolly pleased to see all the fans and to know they really did go



While Dave signed autographs, a girl's hand touched his hair.



Above, Dave wails on "Can't You See That She's Mine" and left, says "America was great, but oh . . . their tea." Right, lead singer, Mike Smith sports the "moddy-ist" shirt.



for us. I think next time we'll disguise ourselves and really do the place." Americans, the group declares, do things on a pretty fantastic scale. They recalled an appearance in Chicago where the hall was pitch dark and the group came slowly up through the floor, the spotlights picking them out one by one as they rose. The London beat filled the auditorium. "Absolutely fantastic," Dave declared, "What an experience!"

Dave Clark's business flair is quite re-

markable in one so young and it soon hits you as you talk to him. He's stable, that lad, and one feels that even if group fades away tomorrow his feet will be on firm ground. He seems to be always taking care of the future without losing his grip on anything going on at the present moment. He was about to rush away to cram some food inside his well-muscled frame before going on the live show, so I pushed in with a final question. "How is it with girls, Dave?"

He looked around at the many fans just sitting waiting to get near to him again, and evading my real meaning, said, "Look at them. They're all great, just the greatest, but my real sweetheart at the moment is the London Beat. I love her because I can openly share her with everyone." Then as an afterthought he threw the other answer over his shoulder, "I suppose the other will come one day and hit me right between the eyes."

THE END



Platter Chatter

THE KINGSTON TRIO BACK IN TOWN, recorded live before a standing room-only audience at San Francisco's hungry 1, marks the return of the world famous threesome to the little night club where their highly successful

career began. Highlights include the tender ballad "Ann"; "Ah, Woe, Ah, Me", a bright, very funny calypso number; the spirited "Salty Dog"; a rousing rendition of "Let's Get Together"; a recreation of their popular "Tom Dooley", complete with audience singing-along; and "Them Poems", three brief comedy gems. Their bright patter between tunes adds to the enjoyment of listening to this album. CAPITOL T 2081

STAY AWHILE, "I Only Want To Be With You" and "Wishin' And Hopin'", Dusty Springfield's three big hits are in her first album. The rest of the tunes are oldies — including two Shirelles numbers, "Mamma Said There'd Be Days Like This" and "Will You Still Love Me Tomorrow?", Inez Foxx's "Mocking Bird" and Dionne Warwick's "Anyone Who Ever Had A Heart", among others. Miss Springfield doesn't lose any of the feeling of the original versions. It's a great sounding album, a harmonious blend of Miss Springfield's vocal talent, a superb orchestra, and a wizard of a recording engineer. PHILIPS PHM 200-133

NINO AND APRIL SING THE GREAT SONGS features one of the most gifted vocal duos performing the freshest, most imaginative interpretations of old standards you've ever heard. "Tea For Two", "Stardust", "Honeysuckle Rose" and "Whispering" sound like completely new tunes. Nino Tempo yodels, whistles and backs his sister April Stevens' beautifully flexible voice with a variety of impressive vocal effects. Their styles range from rock 'n' roll to bossa nova to country and western, and they never lose the underlying beat. This is definitely one of the most creative, delightful albums to be recorded in years. ATCO 33-162

SHOWTIME stars James Brown, the most dynamic, talented, versatile, soulful musician to come along since Ray Charles. Brown's road show appears before thousands across the country every year, and to anyone who's ever seen him this record will recreate some of the excitement of a James Brown in-person performance. Whether singing, shouting, screaming or playing the organ, he generates an emotional intensity that leaves the listener spellbound. In addition to the soul numbers like "The Things I Used To Do" and "Blues For My Baby", Brown brightens the program with the humorous "Nobody Here But Us Chickens" and "Evil", a wailing, danceable instrumental. A too much album. SMASH MGS 27054

GOOD GUY JACK SPECTOR PRESENTS 22 ORIGINAL WINNERS is one of the most generous collections of oldies ever assembled. This potpourri of past hits includes "Bristol Stomp" by The Dovells, "Loco-Motion" by Little Eva, "Charlie Brown" by The Coasters, "Maybelline" by Chuck Berry, "Silhouettes" by The Rays, "Long Tall Sally" by Little Richard, "Watusi" by The Vibrations, "Bo Diddley" by Bo Diddley, "Kansas City" by Wilbert Harrison, "There Goes My Baby" by The Drifters and a dozen more just as great. A must for oldies fans. ROULETTE R 25254

TODAY, TOMORROW, FOREVER applies not only to the endurance of the tunes in this album — recent songs that have, or soon will, become standards — but to the vocalist, Miss Nancy Wilson, who has recently established a reputation as a singer who deserves to be heard today, tomorrow and forever. Miss Wilson sings with deft and disarming simplicity, free of her earlier mannerisms. The material is varied from the bright Latin "One Note Samba" to the fervent "Go Away Little Boy". "Call Me Irresponsible" swings, and "I Left My Heart In San Francisco" has never sounded more beautiful. A lovely album from a lovely young lady. CAPITOL T 2082

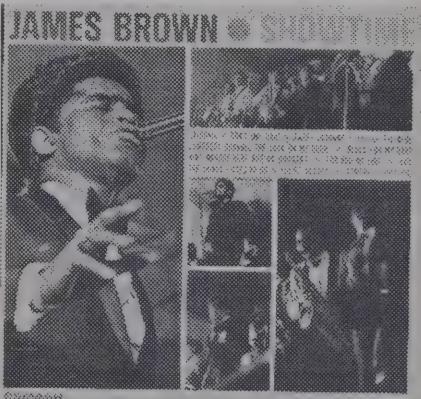
THE KINGSTON TRIO BACK IN TOWN



DUSTY SPRINGFIELD



PHILIPS



NANCY WILSON

TODAY, TOMORROW, FOREVER





The Salsbury Twins crush Gordon.

Interviewing the top artists in the music business can be a pleasant, often exciting occupation. One never knows just what the star will turn out to be like. No matter how many interviews a reporter has conducted, he approaches each new assignment with anticipation, and, occasionally, the fear that the star will be uncommunicative, conceited, or otherwise uncooperative.

Fortunately, most of the personalities Hit Parader has visited have been friendly, informative and a real pleasure to meet.

But sometimes, despite this, a reporter wishes that he didn't have to interview someone.

For example, a short time ago, two of the newest young musical sensations from England, Peter and Gordon, made their first trip to this country. The managing editor of Hit Parader, hearing of this, rushes out of his office and says, "Somebody get over to their hotel. Talk to them and get some pictures."

A few phone calls later, two representatives from this magazine are standing outside the door of Peter and Gordon's hotel suite. Miss Jean Powell, their press representative, invites us in, and right away we wish we hadn't come. Peter and Gordon have been relaxing in comfortable chairs, chatting with the Salsbury Twins, two cute blonde American singers, and several other friends. Suddenly, the boys have to confront a reporter who has just half an hour to ask a long list of questions. At the same time the photographer is moving chairs out of the way and directing everyone around the room while popping his flashgun at them.



Gordon, H.P. Editor, Don Paulsen and Peter share a laugh.

H.P.'s EXCLUSIVE PETER

A magazine needs facts and photographs. We realize that our job is to provide our readers with the most up-to-date information and pictures. And Peter and Gordon are very genial, intelligent young men who are eager to cooperate. But we felt badly about interrupting what seemed like one of the duo's few relaxed moments during a predominately hectic American tour.

Later we learned that we were the first of seventeen interviewers Peter and Gordon had to face that evening.

One of our first questions is how success has changed their personal lives.

Gordon, tall, subdued, something of a comedian, idly strumming a guitar though his hand is bandaged, replies, "It doesn't give us a personal life."

Peter, dead-pan face, big glasses, studied Philosophy at London University, topped by a cap of bright red hair, the spokesman for the duo, answers, "I find that it increases my self-confidence. One knows that many of the people you meet are interested in meeting you. It gives one a slight touch of conceit."

"Speak for yourself", interjects Gordon.

When asked how their journey to the top began, the boys are remarkably enthusiastic, considering the number of times they must have told interviewers the same story.

Peter Asher was born just after the invasion of Europe, became a child actor and won the Picturegoer Award in 1956. He has appeared in many films and plays, including 'Practically everything in radio'. His mother is an oboe professor at the Royal Academy of

Music. Elder sister is the actress Jane Asher, Beatle Paul's girlfriend, who has recently completed filming 'Masque Of The Red Death' starring Vincent Price. His younger sister Clare is now tackling her second television series, although still at school. Monday, June 15 was Peter's twentieth birthday.

Gordon Waller has a simple ambition — to retire both young and rich.

He was born nineteen years ago on the glorious 4th of June.

"One of my presents this year was an electric toothbrush." Then he asks us, jokingly, "Why didn't you send me a card?"

He has two sisters, a Scottish mother and three-quarters French father. He has applied his limited energy — (Please do not telephone before noon) — to farming and decorating.

Both Peter's father (Physician) and Gordon's (Ear, Nose and Throat) are medical consultants. Nor does the similarity of background end there.

Peter and Gordon met at Westminster School and in the year after Peter left he used to help Gordon climb over the school wall to play in cabarets during term times.

"Our first job was in a drinking club. Everyone was doing a lot of drinking, so naturally they liked us. They kept insisting we drink along, but we were there to sing and play our guitars, nothing more."

"After that we used to go around to clubs and places and ask, 'Hey, do



Duo listens to Gene Pitney.



"We think R&B is a fad."

INTERVIEW WITH and GORDON

you want a couple of guitarists?" If they said Yes, we told them our price."

"If they said No we were very rude," adds Gordon.

Their first regular job was at London's Pickwick Club, forcing them to give up their studies.

Norman Newell, recording manager for EMI Records heard them at the Pickwick.

"We made a test record for EMI. They phoned us and said we passed. We never expected it. I mean, how many hundreds of people go to a recording test and never make it."

They had a long-term recording contract but no tune to record.

"We'd first met the Beatles after a show they were in. This was before they were very famous. They said they would be interested in writing a song for us."

John Lennon and Paul McCartney were called in, and the result was "A World Without Love". The record zoomed to the #1 spot on both sides of the Atlantic. On the flip side is "If I Were You", a Peter and Gordon composition.

"On 'If I Were You' it's not us singing", jokes Gordon. "You know, it's the Beatles."

What do Peter and Gordon think of the Beatles?

"They're very polished performers. A good act. Usually we don't like to hear songs that have been done a second time by another group, but the Beatles did a good job with the songs



"The Beatles are polished performers."

they covered. The only one we think is inferior to the original version is 'Money'".

Who do they like to listen to?

"Chimpanzees", says Gordon, "The Salsbury Twins, The Rolling Stones, and Gene Pitney."

The Motown Records people (Mary Wells, Marvin Gaye, Martha and the Vandellas, et al) are Peter's favorites. He also likes the Rolling Stones and modern jazz. "Especially Stan Getz. He's a gas."

"I also admire Getz," chimes in Gordon. "He's so cool."

Their favorite songwriters are Burt Bacharach who wrote "Walk On By", Doc Pomus and Mort Shuman, writers of "Suspicion", and Gerry Goffin and Carole King, the team responsible for "Go Away Little Girl", "The Loco-Motion" and dozens more.

Were there any artists whose music influenced them when they were starting out?

"The folky people" say the boys. "Woodie Guthrie, John Lee Hooker, Jimmy Reed, Bo Diddley, and Chuck Berry."

How big is Rhythm and Blues in England?

"We think it's a fad. The Rolling Stones, Bo Diddley, and Jimmy Reed are big now."

Is there any trend in music toward a quieter, more subtle approach, as contrasted with the loud, rocking sounds now prevalent?

"In England definitely yes"

Which is more important, the song or the way it's performed?

"A combination of the two", says Gordon.

"I'd have to say the performance", stated Peter. "A good performance can make a lot out of any song."

How are audiences in England?

"They vary. Usually we get a good reception. The farther north we go the wilder the audiences get because they see fewer shows. Scotland is the wildest."

What was the happiest moment in your career?

"When I retire", drawls Gordon.

Peter replies "When 'World Without Love' was #1 in England. And just this morning I heard on the phone that it's now #1 in the United States too."

Do you have any ultimate goals?

"I'd like to be a scramble motorcyclist", says Gordon. "The ones that ride over rough roads and up steep hills. I'd like to be the one that gets to the top."

"To be a success in life", replies Peter.

Before we can ask any more questions, two wispy girls from one of the fashion magazines arrive for their allotted interview time.

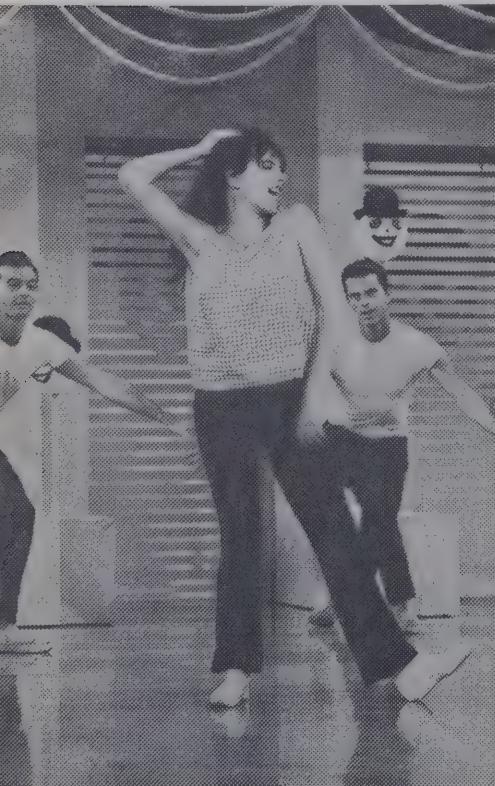
As we say goodbye, we can imagine Peter and Gordon saying to themselves, "One down, sixteen to go." We can't blame them.

It may be fun to be world famous stars with a #1 record, but we have the impression that after a while Peter and Gordon would like to slow down and be able to call their personal lives their own, free from photographers and interviewers, free from rehearsals, press conferences, and grueling personal appearance tours. There may be a few advantages to being famous, but there's nothing quite like the feeling that you can run your personal life exactly as you please.

Fortunately for Peter and Gordon, the way things are going for them now they'll be able to retire at an early age. We wish them luck.



Judy Garland's daughter (below) is Lisa Minnelli. Right, Claudia Martin, Dean Martin's daughter, and Nancy Sinatra.



MY CHILD

Parental pride took a ribbing on phonograph records in Allen Sherman's "My Son, The Folk Singer." But for the real record, parents in show business have good reason to proudly call their kids, "My Child, The Star."

The second generation of Show Biz is adding new luster to famous names, so HIT PARADER took a look at the chips off the old show biz block. We found that over 25 famous stars of the entertainment world have children now following in their famous footsteps.

For once, teen-agers and their parents have something in common — stars with the same names. Names like Crosby, Sinatra and Martin, Bing, Frank, Sr., and Dean to Mom and Dad, but Gary, Frank, Jr., and Claudia to readers of this journal of Who's Who and What's New.

What's new is that names like Mitchum, Fonda, and Milland have new front handles like Jim, Peter and Jane, and Danny, for stardom. Let's go down the list. Jim Mitchum, Peter and Jane Fonda, Danny Milland, Marlo Thomas, Robin Corey, Pat Wayne, Monika Henreid, Maureen Reagan, Julie Payne, Anna Massey, Geraldine Chaplin, Tracy Wynn, Joan Benny, Ronnie Burns, Jack Linkletter and Meredith MacRae, to name some descended from famous actors and actresses.

Then, let's see who the new Who's Who are in the music business, where names like Crosby, Sinatra, and Brown hipped the teen-agers of the pre-top forty days. Band leaders Les Brown, Tony Pastor, Russ Morgan, Ozzie Nelson, and the late Eddy Duchin all have musical sons.



THE STAR

Les Brown, Jr. has done well as a singer and drums, too. Piano-playing Peter Duchin has his own band. Rick Nelson sings and plays guitar. The sons of Russ Morgan and Tony Pastor have played in or sung with their father's dance bands.

Frank Sinatra, Jr. now holds down the spotlight once held by his dad in the Tommy Dorsey Orchestra (now directed by Sam Donahue). And Chris Crosby has sung with his father's Bob Crosby Bobcats.

Add to their names, those of Jack Jones, Nancy Sinatra, Steve Massey, Lisa Minnelli, Mickey Rooney, Jr., Hank Williams, Jr. who is carrying on in the country music tradition of his famous father, and "my child, the star" can be a common expression in the music biz.

The Crosby clan constitutes the largest contingent of second generation luminaries, with Chris and Gary most active at present. Chris sang with the Bobcats at Las Vegas, for 16 months, then signed a record contract with Warner Brothers. Recently, he did a singing and acting stint in M-G-M's "Hootenanny Hoot."

He's a champion surfer and does a lot of surfing at the family home in Honolulu. Chris went to Loyola High, Santa Monica College and USC, and as soon as he completes his military obligations to Uncle Sam, will go all out on his show business career.



Left, Frank Sinatra, Jr. sings with the Tommy Dorsey orchestra like his famous father. Below, shows three famous fathers during World War II. Can you find Frank Sinatra and Bing & Bob Crosby?





Gary Crosby is the most active of Bing's boys, right now. He sings, acts, and showed his flair for comedy in the "Bill Dana Show" on NBC. For a time, he and his brothers, Phil, Dennis and Lindsay did a popular night club act. Phil, Dennis and Linny then worked as a trio and still do work together or as singles, occasionally.

Gary, of course, is the "veteran" among young stars born of famous parents. He made his professional debut, at 16, on January 18, 1950, by singing "Dear Hearts and Gentle People" on his dad's CBS radio program. His first record, "Sam's Song," sold over a million copies. Gary paved the way for other famous parents to introduce, "my child, the star."

One of those famous parents was his father's friend, "The Voice." About the time Gary made "Sam's Song" a hit, "The Voice" was teaching songs he had made a hit to "The Voice, Jr." Today, Frank Sinatra, Jr., just out of his teens, is singing many of his dad's hits with the present Tommy Dorsey band which Sam Donahue directs.

Frank, Jr. got the job after making an impromptu singing debut with a local band at Disneyland. The late Tommy Dorsey's manager, Tino Barzie, heard young Frank and convinced his father the son should join the present TD band, which Sam Donahue directs.

Frank, Jr. also has done TV, including a guest shot with Jack Benny (whose daughter Joan also does TV), and an

Above left, Sinatra Jr. sings with the Pied Pipers. Above, Chris Crosby, son of Bob, in "Hootenanny Hoot." Left, Bing's boy, Gary, with Connie Haines.

acting role in a "Sam Benedict." Young Frank still would like to finish his studies at UCLA when his career permits.

Meanwhile, his sister, Nancy has TWO careers, as an actress-singer and as a housewife. She is married to singer Tommy Sands. Nancy made her professional debut on a TV special, with teen-aged idols of two eras, her father, and Elvis Presley. Since then, she has done major TV shows as a singer and actress, had hit records, and co-starred in a movie, "For Those Who Think Young," with a cast including Bob Denver of "Dobie Gillis" fame; James Darren; and the girl Dean Martin calls "my child, the star," Claudia Martin.

Like Nancy Sinatra, Claudia also has careers as an actress and a wife going. She's married to actor Gavin Murrell, whom she met at acting school. Besides being a performer, Claudia also is so interested in show business, that for a year she had a behind-the-scenes job as a secretary for a Hollywood press agent.

Most of the chips off the old grease-paint are, of course, the recipients of reams of publicity rather than the creators of it. But just publicity and famous names are not the reasons for their success. They all have talent and personality and ability of their own.



Jack Jones, son of screen stars Allan Jones and Irene Hervey, is a good example. Though his parents have had outstanding careers in the entertainment world, Jack has made it big on his own. His personal credits are tops, including his winning of a "Grammy" for his record of "Lollipops and Roses."

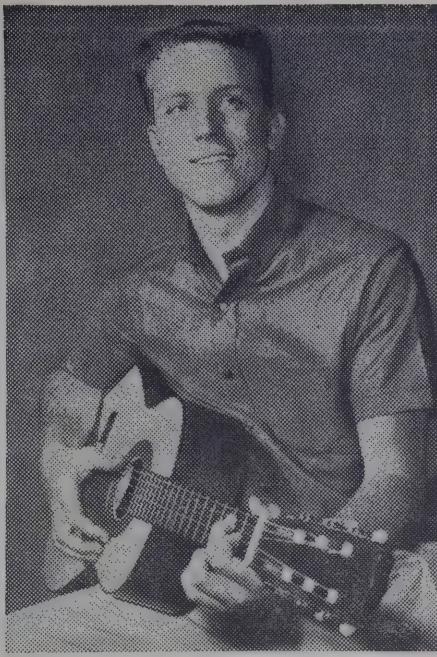
Since he broke into show business in the Allan and Jack Jones father-and-son act, Jack has played or will play on his own, such famous places as the Slatz Brothers club, Fontainebleau, Glen Casino, Persian Room, Steel Pier, Living Room, etc. His long list of TV credits include such shows as Steve Allen, Ed Sullivan, Jerry Lewis, Dick Clark, Judy Garland and numerous others.

Jack records for Kapp and has many hit singles and albums, including "Call Me Irresponsible," and "Wives and Lovers." He's got a movie career going, too.

When he did the "Judy Garland Show" on CBS, Jack met a famous mother, Judy, who calls Lisa Minnelli, "my child, the star." Lisa's father, Vincente Minnelli, is a famous director, and the name, Judy Garland, is one of the greatest in show business history.

Now, Lisa, who sings, acts and dances, is out to make the name Minnelli as famous for performing as it already is for directing. Fate may yet have her performing with the son of one of her mother's famous friends who was a colleague in their days as child stars at M-G-M.

That would be Mickey Rooney, Jr., a blonde, six-foot teenager who resembles his father principally in talent, personality and ability. Mickey Jr.'s brother, Timmy, and his half-brother, Teddy, also are having successful show business careers.



Left, Jack Jones, center, Steve Massey, with his dad, Curt, at right. Below, Mickey Rooney, Jr. an upcoming singer.



Mickey, Jr., the eldest, hosted his father's old "Andy Hardy" movies on KTLA-TV in Hollywood, was a Mouseketeer, did a show appropriately called "Chips Off The Old Block," and is now on a personal appearance tour as an Emerald Records artist.

His first LP, "Meet Mickey Rooney, Jr.," shows off both his vocal and instrumental talents, with vocals on one side and guitar instrumentals on the other.

Another guitar player who picked up musical pointers from his dad is Steve Massey. Steve's father, Curt, made show business history with the famous Massey family of singers and musicians. For over 14 years, too, "The Curt Massey Show, with Martha Tilton and Country Washburne," has been first a top radio show and now the highest-rated TV show of its kind. It is seen Friday nights on KNBC, Hollywood and Steve is a regular on the show.

Steve, who is married to Padric "Patty" Eorio, has business and educational careers, too. He works for an investment firm by day and goes to UCLA in the evenings.

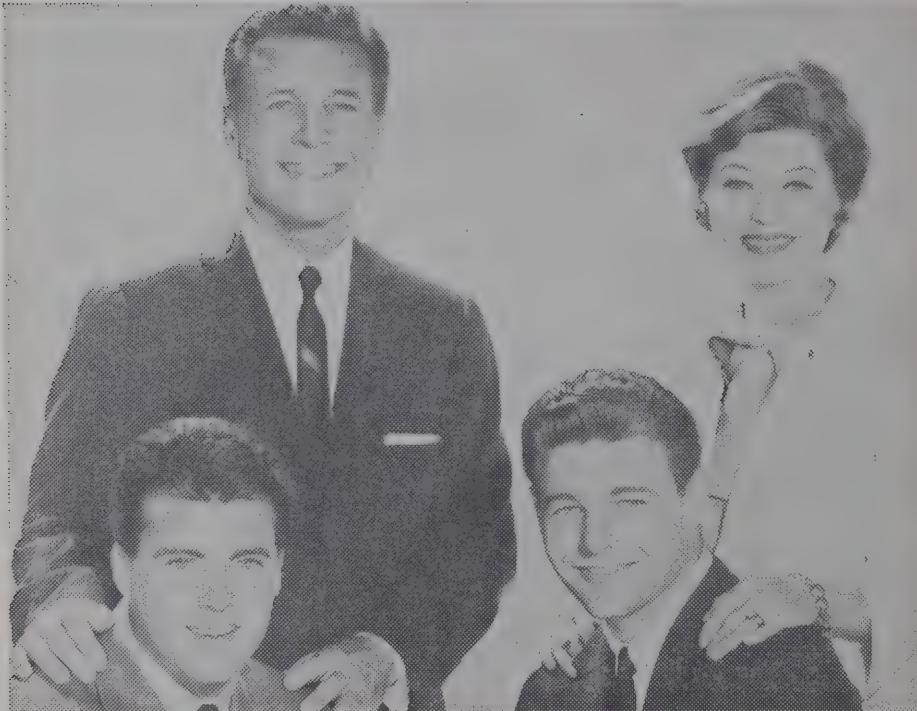
UCLA, in fact, has attracted not only Steve Massey and Frank Sinatra, Jr., as illustrious students, but also the beautiful daughter of stars Gordon and Sheila MacRae. Meredith, or "Mere," as she is known, divides her career time between the campus of UCLA and the set of ABC's "My Three Sons."

She first got into show business in a road show version of "Annie Get Your Gun" in which the entire MacRae family appeared. Meredith also was in "Take Me Along," with Dan Dailey, "Bye Bye Birdie," with Andy Williams, and made many appearances on the Colgate Comedy Hour.





Above , Nancy and Claudia, "For Those Who Think Young." Sinatra Jr. and the Tommy Dorsey orchestra, directed by Sam Donahue. Do we have to say who the others are?



One of the most famous families of two generations of stars is, of course, the Nelson family, stars of ABC's "The Adventures of Ozzie and Harriet." The Nelson family show business legend might be said to have started when Ozzie, a star quarterback at Rutgers University, organized a dance band, signed beautiful blonde Harriet Hilliard

to be his vocalist and then married her.

As a result, Ozzie and Harriet were radio stars for many years with Red Skelton, Believe-it-or-not Ripley, and Joe Penner. In 1944, they started "The Adventures of Ozzie and Harriet" on radio. In 1948, David and Ricky started playing themselves on the show and in 1952 the entire family went on TV.

America watched Rick and David grow up, go to college, marry, and start a third generation of Nelsons. Ozzie and Harriet now can also proudly say, "our daughters-in-law, the stars," with the boys' wives also appearing on TV.

David has been a motion picture star in such films as "Peyton Place," "The Remarkable Mr. Pennypacker," and others. He likes sports for relaxation and played football in high school and college. He is married to June Blair.

Rick's fabulous success as a recording artist made him a teen-ager's idol, and he also has done some movies. Like his brother, Rick is a superb athlete, a master of karate, and a top tennis player in national competition. He is married to Kris Harmon, daughter of a famous football player and sports-caster, Tom Harmon, Michigan's famous "Old 98."

These young stars, with the Sinatras, the Crosbys, the Rooney's and the rest, are giving today's young show business fans the same pleasure, enjoyment, entertainment and thrills that parents' gave the generation before.

No wonder Ozzie, Harriet, Judy, Mickey, Dean, Bing, Frank, Sr., and so many other great stars of stage, screen, TV, movies, radio and records watch the careers of their talented offspring with pardonable parental pride and say proudly, "that's my child, the star."

FIVE MOVIE REVIEWS AND RATINGS



MARNIE, played by 'Tippi' Hendren in Alfred Hitchcock's latest suspense mystery, is a girl with problems. For one thing she can't hold a job for very long. The reason is she's always running off with everything in her employer's safe. She's also afraid of men, thunderstorms and the color red. Sean Connery, a wealthy publisher, is intrigued by the beautiful thief and liar and probes for the cause of her strange disturbances. He even marries her, but her psychological troubles persist. Adding to Marnie's difficulties is the interference of Diane Baker, a rival for Connery's affection. The climax of this lavishly produced Universal release, in Technicolor, is awesomely chilling.

★ ★ ★

THE NIGHT OF THE IGUANA centers on four people imprisoned by their own loneliness who are thrown together in a remote and run-down hotel on the west coast of Mexico. Richard Burton, a defrocked minister reduced to guiding lady schoolteachers on Mexican tours, strands the group at his old friend Ava Gardner's desolate hotel. Sue Lyon, playing an over-sexed 18-year-old, goes on the make for Burton. Fevered, frustrated and half mad, Burton is solaced by spinster Deborah Kerr who has wandered, penniless, to the hotel with her aging-poet grandfather. Based on the prize-winning Tennessee Williams play, this MGM/ Seven Arts film, directed by John Huston, is a dramatic, sometimes shocking story.

★ ★

THE NEW INTERNS presents a kaleidoscopic view of a metropolitan hospital where the individual dramas lived by the interns match in intensity and poignancy the life-and-death dramas of the patients. The story, really a composite of many, discloses some of the terrible dilemmas these young people have to resolve. Featured in Columbia's sequel to its successful "The Interns" are girl-chasing Michael Callan; newlyweds Dean Jones and Stefanie Powers; violate, rebellious George Segal, a talented newcomer, and social worker Inger Stevens. A number of separate but related stories are deftly and compellingly played out against the hustle and bustle of hospital life.

★ ★

ENSIGN PULVER (Robert Walker) has the misfortune to be aboard a ship that's commanded by the most obnoxious man in the Navy (Burl Ives). In saving the Captain's life from a disgruntled sailor, Pulver winds up adrift in a raft with his ill-tempered skipper. Washed ashore on a tropical island, Pulver runs into a party of stranded Army nurses, including his sweetheart (Millie Perkins). The Captain needs an emergency operation and, by George, Pulver grudgingly performs it by receiving instructions from a doctor over a short-wave radio. Pulver is finally recognized as the hero that he is in this amusing Technicolor sequel to "Mr. Roberts", from Warner Brothers.

★ ★

CIRCUS WORLD, a colorful, exciting epic set in the Golden Age of the Circus half a century ago, stars John Wayne as Matt Masters, an American circus impresario who takes his Circus and Wild West Show to Europe. His decision is swayed by the haunting desire to find Lili Alfredo (Rita Hayworth), mother of Toni (Claudia Cardinale), the beautiful young circus performer he has raised as a daughter since Lili disappeared fourteen years earlier following the death of her husband, The Flying Alfredo. During his search Masters suffers several setbacks, including the loss of his circus. But "the-show-must-go-on" tradition prevails in this heartwarming spectacle in Cinerama, produced by Samuel Bronston



"I rode my first horse in Texas".



Billy tells his dog to smile at the camera.



Ordering up a steak with fries.



Hill Edell interviews Billy J.

Most of the musicians England has been exporting to American shores lately have been vocal groups with a predominately loud, up-tempo sound-like The Beatles, The Dave Clark Five and The Rolling Stones. Therefore when a solo vocalist was able to break into the top ten with a quiet ballad, we at HIT PARADER felt that we had to interview this new British phenomenon when he came to the United States.

Billy J. Kramer, whose "Little Children" on Imperial Records was one of the year's surprise hits has become, at the age of twenty, one of England's top musical stars. Born in Bootle, England, near Liverpool, Billy was an eager participant in school music festivals. He bought an inexpensive guitar when he was 12 and played a very amateur form of rock 'n' roll with a group of classmates during school holidays.

When his class room days were over he became an apprentice fitter with British Railways. In the evenings he played rhythm guitar with his own combo, The Phantoms. A popular disc jockey suggested that Billy concentrate on vocalizing. Shortly thereafter, backed by a new group, The Coasters, he began playing the better clubs in the Mersey district, still holding down his railroad job during the daytime.

In January of 1963 he signed a contract with Brian Epstein, manager of The Beatles and Gerry and The Pacemakers. The Coasters didn't want to give up their daytime jobs as Billy had done in favor of a full-time musical career, so Epstein teamed his new star with The Dakotas. Their first record on EMI, was the Lennon-McCartney tune "Do You Want To Know A Secret." It was an immediate hit. Subsequent records went climbing up the charts and Billy J. Kramer was soon regarded the "brightest beat balladeer in Britain."



There's that H.P. Editor again!

In the late spring of 1964 Billy made his second trip to the United States. During his 10 day visit he appeared on The Ed Sullivan Show and at the World Teen Fair in San Antonio, Texas and the New York World's Fair. HIT PARADER editor Don Paulsen interviewed Billy in his New York hotel a few days before the singer returned to England.

What do you think of America, Billy?

"I haven't seen all of it yet. Just Texas. I enjoyed going to the Alamo and riding my first horse. I'd already seen the sky-scrappers on my first trip here. The World's Fair is a gas."

What did you think of the reception you got in this country?

"I was chuffed (real pleased). There's really no difference in the audiences, except there appear to be more younger people here."

At a time when it seems that a song has to be very noisy or dumb-sounding—or both—to be a big hit, how is it that a quiet ballad like "Little Children" made it to the top ten?

"It could just as easily have been a flop. There's always that chance when you do something off beat. But it had a story. I thought it would take a long time to reach the top of the hit parade but it zoomed right up there. Perhaps because it was something different. One never knows."

Did you always want to be a singer?

"Yes. But I couldn't see it happening. When I was younger there were no managers or agents in Liverpool. I worked as a fitter and used to sing evenings in the local clubs. Brian Epstein used to run shows long before any of his groups had hit records. One day he asked did I want him to be my manager and I said yes."

What do you think of yourself as a singer?

VICTORY ROLL

by PETER CLAYTON

JUST over two years ago, when Liverpool's terse and adenoidal teenagers were just bringing their local beat scene to the boil, the gas was being lit in London under another musical revolution. It had its first headquarters in a dingy little club at the foot of some steps in a west London suburb, and in the beginning it wasn't even recognized as a movement at all. But it is now — Britain's interest in what it is pleased to call Rhythm & Blues. That an American probably wouldn't recognize it as R&B scarcely matters. What does matter is that it's created an even tougher sound than the kids on Merseyside did. And it looks like it's spreading.

It came about basically because a guitar player named Alexis Korner was trying to show English kids what Chicago R&B was like. And at the start he was certainly pretty authentic. With encouragement from the leaders of two British traditional jazz bands — Chris Barber and Acker Bilk — he formed a wild little blues band which he called Blues Incorporated. This played, with no marked success, in guest spots in a couple of concerts, and then got itself a Saturday night residency in a club. This was probably the first time in Britain that a group had served up a whole evening's music entirely based on the blues.

Ealing, where the club is, is a polite and faintly dowdy suburb six or seven miles from the center of London. Not the ideal spot for a new band to make its name in, but Saturday night is Saturday night anywhere.

The club itself was heavily camouflaged down a flight of steps beside a jeweler's shop. You had to practically stub your toe on it before you knew it was there. Inside was a bar, a jukebox and some halfhearted gambling. Not the sort of joint with any readymade reputation for bright, live music.

And yet the word somehow got around. People flocked down there on Saturday nights. And they came from all over — from suburbs way across on the Essex and Kent sides of London, or from places like Oxford, nearly fifty miles off. Britain's faithful band of R&B fans turned up in force.

One youth used to travel the 80-odd miles from the quiet town of Cheltenham. Some weeks he'd bring a guitar with him and ask to sit in; some weeks



Above, Stones pose near London Bridge. Below, bass guitarist, Bill Wyman. Right, Brian Jones, guitarist-mouth harp player.



Alexis Korner would let him. Like Alexis, he was passionately fond of rhythm & blues, though his idea of how it should sound was a little different from Korner's. But no one paid him much attention at the time; he seemed modest and retiring enough, hardly destined for the limelight.

In those days of course, his hair was different, and he could walk down the street without getting mobbed. So, for

that matter could Alexis Korner's drummer. But then, in March 1962, Brian Jones and Charlie Watts weren't members of the Rolling Stones. The Stones, in fact, didn't exist.

And who are the Rolling Stones? In case you really don't know, they're the hottest group in Britain after the Beatles. Forget the Dave Clarks; forget any of these other British groups who bob to the top of the charts. The really 'in'



Left, Stones' drummer, Charlie Watts is an ex-jazzman. Above, lead singer, Mick Jagger, was an economics student.



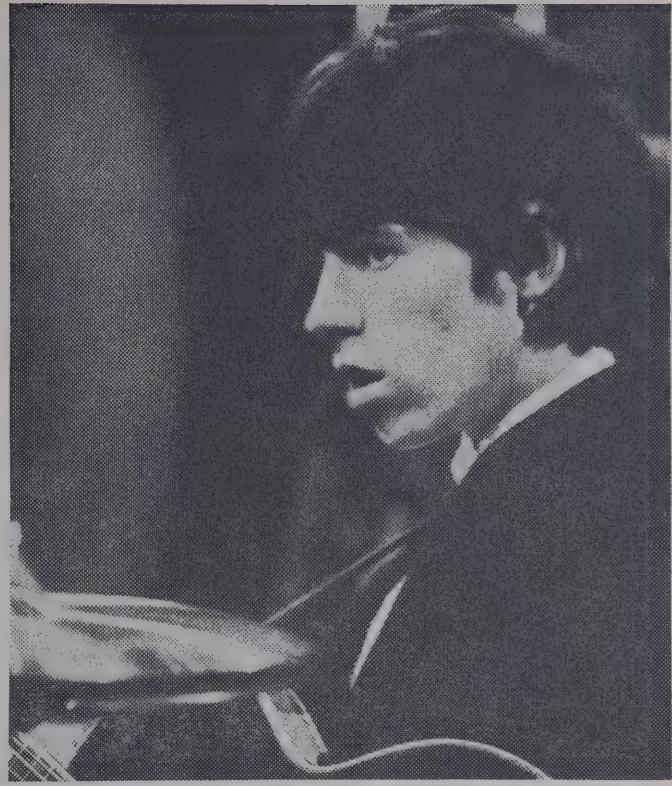
group are the Rolling Stones. Although no single of theirs has so far got higher than no. 3 in Britain, their first LP went at the dizzying rate of 100,000 in the first few days. They are a cult, not just a fad.

But to get back to Ealing. The Stones came into existence shortly after this, and one of the first things they did was to replace Korner when he got a club closer to town. Korner was all set to go places. He had all sorts of things working for him, and everybody predicted a big success for his homegrown style of rhythm & blues. But somehow it never happened. Nobody knows why, except to suggest that maybe his insistence that he throw in a lot of jazz-influenced stuff stopped him from ever having a popular style. And Alex was an old, old man by current standards — into his thirties, which is over at least two hills in the eyes of the kids. What did happen was that the Rolling Stones, with their Jimmy Reed sort of material, had a much more 'pop' sound right from the start. They began to get very well known locally, and when they took over a club in Richmond, the beautiful little Thames riverside town, they played to packed audiences of teenagers who regarded the Stones as their own. And from that day to this, I don't suppose they've ever really bothered to get their hair cut.

The hair styles of the British beat groups, which resemble those of little girls in that they are simply long hair with a hole cut in to look through, really began in France some years ago. And for years some of the male fol-



Mick and Brian sport London hair styles.



Keith Richard, lead guitarist, writes songs.

lowers of the trad bands had long locks like cavalliers. But the Stones are something else.

Nature has provided them all with pale, narrow, bony faces (especially Mick Jagger, harmonica player and vocalist). Framed in the tangled mops of thick hair, they look narrower and more sinister than ever. The whole image of the group is different from anything else

ever seen in Britain — and we've seen some lately. There's a sort of petulant flouting of convention about them. They scorn stage makeup, and under the searing brilliance of theatrical lighting they look as if they've just been dug up. They rarely smile, either on stage or off, and preserve their wary, hunted look to the bitter end.

And well they might. For not only are

they hunted with terrible persistence by their fans; they are hated with equal persistence by their fans' parents.

This is their strength, of course. The Beatles, with their sharp wit, their pretty faces and their winning ways, are the world's Teddy Bears. But the Stones belong only to the fans. Mick Jagger, Keith Richard, Brian Jones, Bill Wyman and Charlie Watts can never be anyone's cuddly toys, no matter how long their hair gets.

They storm about, pale and exhausted, making plain their allegiance to Muddy Waters, Jimmy Reed and Chuck Berry, but turning out something harsh of their own, something which the ordinary Beat Scene, now nationally accepted, can't match. They get thrown out of hotels because they refuse to dress in accordance with custom. They amble on stage with the minimum of concessions to the idea of 'presentation'. Their uniform consists of a leather waistcoat each. Apart from that, each Stone goes on wearing what he happened to turn up in. They make the least of all fuss over the battery of amps and speakers which all the groups carry about with them. Apart from the excessive hair, which anyone can acquire with patience, there seems at first sight nothing about them which any male in their young audiences couldn't have himself. They look like revolt to teenagers who are themselves healthily inclined to be in revolt. And that's all right by them.



The Stones in California when they appeared on "Hollywood Palace."

Folk Music With A Twist



Chubby rose from chicken plucker to king of the twist.

Whoever termed the weather changeable neglected to add a phrase about musical trends. The public's fickle feet will switch their taps to almost any new beat that comes along, and the singer who rides to the chart crest on the popularity of a particular dance craze will soon find himself plummeting downward, dying with the fad. Remember the Stroll, the Pony, the Wahtusi and the Fly? They all gave way to newer dances like the Dog, the Frug, the Monkey and the rash of discotheque steps.

Remember the Twist? That, too, had its day of glory when championed by the "King Of Twist" himself — Chubby Checker. The ex-chicken plucker from Philadelphia sang up a national craze when he recorded "The Twist" and

then "Let's Twist Again", but when the craze died, Chubby didn't. The secret: great versatility and adaptability. Chubby is, for example, currently cashing in on the Folk movement with a twist-shadowed disc titled "Lazy Elsie Molly". This was preceded by two other folksy offerings, "Hookey Tooka" and "Hey Bobba Needle".

The Chubby Checker who lost 39 pounds the first year he danced and sang to fame has added a new twist to his reputation as an entertainer with hootenanny music a long step away from the rousing rhythms which began his phenomenal rise to stardom.

Chubby was 19 when he was "discovered" four years ago in a Philadelphia market. While selling chicken

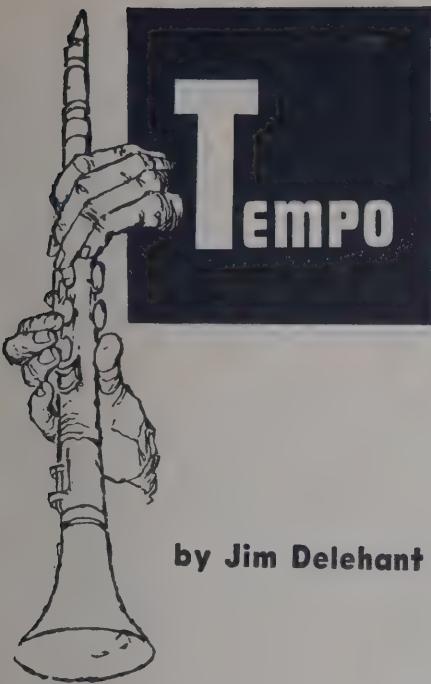


Chub's latest is folk music.

Chubby amused the customers with a routine of songs, dances and imitations. Henry Colt, the proprietor of the store and now Chubby's manager, heard him one day and thought, "This kid has more energy and vitality than ten put together — and what a showman!" He brought the exuberant youngster to Parkway Records and to his first recording, "The Class", which was a smash success.

Chubby's infectious personality had been drawing attention long before Life and Time publicized the national preoccupation he instigated with his "Twist" disc. Chubby remembers: "I could never seem to keep my feet still when I heard music. I'd make up dance steps and I guess I'd go a little wild, because first thing I knew there would be a crowd of kids around me clapping their hands and dancing along."

Adults, too, clapped and danced along when Chubby started the Twist and they're still joining in the lively bounce of this not-so-Chubby Checker, whether it's the Huckabuck he's singing or a disc not dance-inspired like "Lazy Elsie Molly". Chubby isn't twisting to his music anymore, but elements of the Twist remain in the Folk music he's singing now. The energetic rhythms are the same, and when Chubby sings a lyric with all the vigor of his past successes, he's still the Pied Piper — Twist or Folk.



by Jim Delehant

DISCOVERING JAZZ

Any phase in the history of jazz is an exciting and rewarding experience to someone discovering it for the first time. When I first heard recordings of Lester Young with Count Basie, and Billie Holiday with Young and Benny Goodman, I found sadness and joy in music which convinced me that jazz was much more than mere entertainment.

The raw, basic elements of jazz that we are by now instinctively familiar with through rhythm and blues music, become examples of subtle beauty when in the hands of the Basie band or Billie Holiday. To a discerning listener of rhythm and blues sounds, the early Basie band with Hershel Evans and Lester Young will come as a startling contrast and fill the void left by today's pop tune anemia.

An appreciation of popular blues men like B.B. King, Jimmy Witherspoon, Rufus Thomas or even a singing group like The Temptations and The Soul Sisters could eventually lead a listener into Basie's world of swing. There are many current rhythm and blues recordings that approach excellence either in jazz terms or standards of their own. Three come to mind; "My Guy," "I'll Be In Trouble" and "Walk On By." They may have been conceived as R&B tunes but arrangements and artists' interpretations make them more involved sounds that border on jazz. "My Guy" has a subtle background pattern, unusually good horn work for a pop song and The Temptations swing like a Basie horn section.

Although boogie woogie piano and gospel singing is directly responsible for R&B as we know it today, the unison horn work of early south western

jazz (the Basie band in particular) is an integral part of R&B instrumentation and voicing. The head call and group response patterns of gospel singing became instrumental reality through organizations like Basie's. B.B. King's band is the best example of modern call and response usage.

In comparison, a Lester Young tenor solo floating over soft swinging riffs makes you wonder how tenor got to be played so hard. But even Lester played hard in the 1950's when he jammed with his own small combos.

Many of us who were brought up on the blues of the 1950's enjoy jazz today because of that exposure. Whether we realized it or not we were listening to and enjoying jazz in instrumental solos such as the tenor break on "When You Dance" by The Turbans. The music of Fats Domino however, was probably the most consistently exciting and conducive to jazz appreciation. When his recording of, "Goin' Home"

(and turned the college crowd to folk music) is losing more and more listeners everyday and will hardly win new ones. Standard jazz performers are the only attractive aspect to someone searching for jazz.

Soul jazz, although not as much of a listening challenge as the one mentioned above, comes directly out of rhythm and blues and is easier to identify with. These recordings are even played on pop music radio programs and occassionally find a place on trade paper charts. The names of Ramsey Lewis, Jimmy Smith, Cannonball Adderley, Jimmy McGriff and Jack McDuff are probably familiar to you. If so, the transition to other areas of jazz is a lot simpler. These recordings have made the public aware of improvisation without losing the beat and this is where "difficult" jazz disappoints listeners. Of course the only way to discover jazz is to listen to it. Below, you will find a list of recordings that will give



Raw elements of R&B are handled subtly by Holiday and Basie.

sold a million in 1950, he was asked about the sudden interest in his music, and his answer also explained the death of jazz's mass popularity. "There's nothing new about my music. I've been playing it ever since I can remember, only we know it as rhythm and blues. Actually, it started in New Orleans fifteen years ago. It comes straight out of Dixieland jazz and has the same beat. It's the strong beat that made it so popular with the kids. A few years ago, progressive jazz took the beat away from music and the kids couldn't dance to it. Rhythm and blues put the beat back in and the kids love it." The classic tenor solo on Fats' "When My Dream Boat Comes Home" was like a challenge to the unemotional jazz popular at that time.

Certainly any one who has been close to the music of Fats Domino will delight in tenor saxophone geniuses, Don Byas, Coleman Hawkins, Ben Webster and Chu Berry. The new "Angry" jazz, which has everybody baffled,

you a great deal of pleasure. If you have any questions feel free to write me and I will answer you in this column
Billie Holiday — The Golden Years/ Columbia C3L21

Lady Day/ Columbia CL637

The Influence of Five — Coleman Hawkins, Lester Young, Ben Webster, Don Byas, Chu Berry/ Mainstream 56002

Lester Young Memorial Album (With Count Basie) / 2 Epic SN-6031

The Best of Count Basie/ Decca DXB-170

The Ramsey Lewis Trio Bach To The Blues/ Argo LP-732

Brother Jack McDuff — Screamin'/ Prestige 7259

Jimmy McGriff At The Organ/ Sue LP 1020

Cannonball Adderley Quintet in San Francisco/ Riverside 311

Jimmy Smith — The Sermon/ Blue Note 4011

Booker T & The M.G's — Green Onions/ Stax 701

A HARD DAY'S NIGHT

Yeah, yeah, yeah, the Beatles have completed their first full-length motion picture, "A Hard Day's Night." Shooting of the feature film, a comedy with music, which United Artists will release, wound up in England a short time ago under the supervision of director Richard Lester and producer Walter Shenson.

Shot in and around London, "A Hard Day's Night" is a fictional account of 36 eventful hours in the lives of the fabulous, mop-topped Liverpool quartet — Paul McCartney, John Lennon, George Harrison and Ringo Starr. Beatles Paul and John have written eight new songs for the motion picture. These will be issued in a new album by United Artists Records. The slice-of-life movie was written by Alun Owen, who also has a Liverpool background. Shenson, Lester and Owen previously were teamed on the comedy hit, "The Mouse on the Moon".

"A Hard Day's Night" had a Royal sendoff with a benefit premiere in July, sponsored by the Variety Clubs of Great Britain and attended by HRH Princess Margaret and the Earl of Snowden. This was followed by the American premiere in New York in August. The Beatles shook their shaggy heads, attending both events.

Wilfrid Brambell, comedy star of British TV's "Steptoe and Son," is featured prominently in "A Hard Day's Night," playing Paul's crusty grandfather. Anna Quayle, honored with a "Tony" award on Broadway for "Stop the World I Want to Get Off," also is featured.

All the manifestations of Beatlemania attended the making of "A Hard Day's Night." The title, incidentally, was the personal selection of the Beatles themselves. Thousands of their fans stormed the Scala Theatre to get a glimpse of their idols and roles as extras. Shooting took place for two weeks on a train which secretly left London every morning with the cast and crew for sequences of the Beatles on a trip. Additional filming was completed in closely guarded studios in London.



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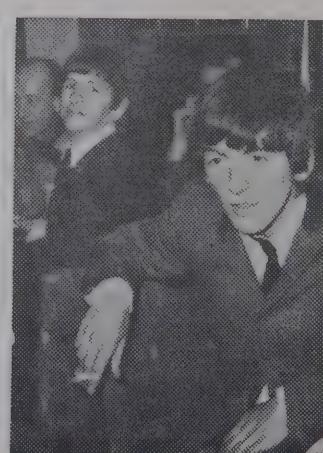
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A HARD DAY'S NIGHT

Once upon a time there were four happy Liverpool lads called Paul (Paul McCartney), John (John Lennon), George (George Harrison), and Ringo (Ringo Starr) who traveled from town to town, playing music and exciting the young ladies (photo #1). When they finished playing in one place they'd run to the nearest railroad station and hop aboard a train for the next town, usually pursued by hundreds of screaming admirers.

One day, as John, George and Ringo get to the station and fight their way onto the train they run into Paul who has a little old man with him. The little old man is "Mixing John McCartney," Paul's grandfather (WILFRED BRAMBELL) and Paul has to look after him. Grandfather is a mean, cynical, nasty old man. The mere sight of a nice friendly group of clean-cut lads like the Beatles inspires him to think up all sorts of fiendish plots to make their lives more difficult (photo #2).

Even without grandfather's schemes, the Beatles find that they have enough problems on their train ride to London (photos #3). Sharing their compartment is a pompous stuffed-shirt who is so obnoxious that he drives the boys out of the compartment (photo #4) and down to the dining car (photo #5&6). Paul tries to get friendly with some school girls who are on the train (#7), but grandfather succeeds in scaring the young ladies away. Grandfather creates more chaos, and he and the boys complete their journey locked up in the baggage car, surrounded by chickens, dogs and school girls.

When the group arrives in London, they go to their hotel to rest and sort out their fan mail (#8). But the boys don't feel like being cooped up all night so they sneak out to enjoy themselves at a twist club (#9-10). Grandfather, trading his clothes for a waiter's suit, heads straight for a gambling club, passing himself off as "Lord John McCartney."

The boys have to rescue him, much to the old man's indignation.

The following day the boys plunge into the bustle of the television world, press conferences, rehearsals (#11-12-13-14), make up and hair-dressing (#15) and running from place to place. The T.V. show's neurotic director continually harrasses them (#16) and grandfather does his share of interfering, disrupting and needling, directing most of his gibes at Ringo.

John is able to roll with the punches, Paul worries but tries keeping things on an even keel and George has a bland doggedness that sees him through. But the strain begins to tell on poor Ringo.

7.



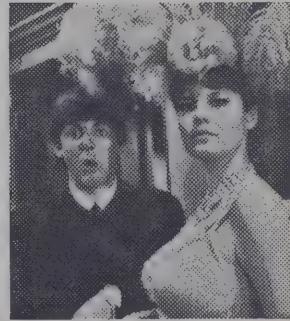
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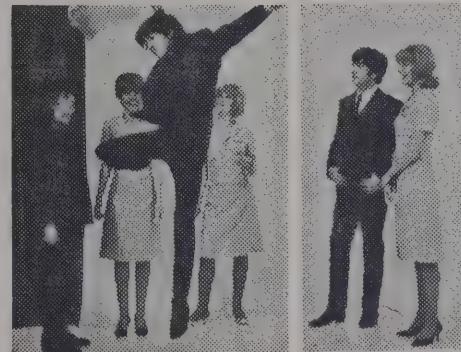
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12.



13.



14.



15.



16.



17.



18.



19.



Grandfather, of course, plays on this and finally goads Ringo into walking out into the world to make his way alone. (#17).

The other three boys go out searching for Ringo, leaving their road manager fuming and the director to worry himself to near collapse at the possibility of no T.V. show.

Meanwhile, Ringo has found the world outside none too friendly and through a series of encounters and misunderstandings, gets himself arrested. He is taken to the station where he meets up with grandfather who has been taken into protective custody. Grandfather storms at the police and manages to escape, leaving Ringo behind in the police station.

Grandfather gets back to the television studio and informs the boys of Ringo's whereabouts. Pursued by the police, they rescue their runaway drummer. (#18).

Finally they are able to do their show in front of a live audience. (#19).

The show goes well, but as soon as it's finished the boys begin again their mad dash to the train and the next town for the next show. The past thirty-six hours have been a hard day's night. The next thirty-six will be the same.

BACKSTAGE with the BEATLES

Story and photographs by Valerie Wilmer



Nowadays, they say, you've got to have a gimmick. Did the Beatles make it on the strength of their barbers' nightmare hair-styles or their earthy Liverpool accents? Was it their relatively new musical sound or was it the blunt and unaffected naturalness of every member of the British quartet?

Their personalities certainly came as a refreshing change in the big-time showbiz world of double-talk and false sentiments. They'll talk to anyone, anytime, anywhere, as long as they don't risk a mobbing — but our reporter, seated backstage at an ancient London cinema, was hardly prepared for the brusque greeting of Chief Beatle John Lennon "Who're you?" he demanded, marching into the Mersey foursome's dressing-room, and hardly waiting for a reply buried his aquiline nose in a fan magazine. Paul, George and Ringo appeared and started clowning, flatly refusing to be serious about an interview.

But it doesn't take long to discover that the boys are masters of the 'put-on', playing hard-to-get till they find out what makes you tick. They do it in

the nicest possible way, though, and as soon as they find out there's a reasonable brain inside your skull, everything's alright. So it was not long before the 'ciggies' (Scouse or Liverpudlian for cigarettes), were passed around and the ever hospitable Ringo enquiring "would our guests like some tea?"

Unlike most beat drummers, Ringo Starr takes great care of his kit. He was on stage checking his hi-hat for some time, so if this feature lends weight to the impression that the mournful-eyed drummer never talks, it's untrue. George Harrison, too, the baby of the group, is the quiet one. He sat eating some rather suspect-looking eggs and listening with a faintly amused expression while John and Paul did most of the talking.

We asked them how they achieved the feeling of relaxed excitement in their music. "Well," said Paul, "It's just like asking us 'why do you look like that when you sit down, John?' It just so happens he looks like that! Now it seems everybody's trying to copy us." "It's the same as everybody tried to do

Presley," John continued. "I'm not comparing us with him but obviously you go through a phase when you're singing — like at fourteen — and you might even make quite a hit record imitating somebody. I mean, I don't think anybody has got away with imitating us — it just doesn't work."

"Someone mentioned the other night that we never looked pleased with ourselves, and I like the idea." Paul brushed his dark brown fringe aside and started to talk about Liverpool's famous Cavern Club where they first made their name. "We used to meet and play to a lot of boys there, and this was the thing. A lot of pop stars were brought up just with girl audiences and the boys would say oh, I don't want to see him, he's sloppy or something. They bought the records but they just wouldn't go and see someone grovelling on the stage, it was sickly. So if we'd done the twist of the hip or the hand behind the head, or combed our hair on stage, we'd either have been beaten up or boozed off or something by the 'lads' in the audience."



Paul comments on fans outside the window. John agrees.

George makes with a hurried snack between shows.



"So-doing 'a-what comes naturally', we found we were getting over to a wide audience. We used to get boys bringing their girl-friends and none of them worrying in case we did horrible skin movements all over the stage. They just came to listen to the music."

"Where are they now? I don't see anything but girls!" John quipped as a chorus of feminine squeals rose from the street below. Paul went on: "You just try to be natural — up to a point. You can't be all that natural because if you feel really rough one day you can't go on and say 'Oh-ho, I do half feel rough — I'm not playing. You find yourself being too natural sometimes. I mean when we were in Germany we had drinks sent up to the stage over Christmas and we found ourselves being a bit too natural!"

Mention of Germany where as the Silver Beatles the boys made some of their earliest conquests, prompted John to clear up some misconceptions regarding whether their's should be called a Mersey sound. "Some fellow said it should be called a Hamburg sound because we all had the same amplifiers when we were working at the Star Club there. But he'd missed out on life because we did not happen at the Star Club, we were established in Hamburg and they used our name to open the Star Club. All this developing our sound was done in other clubs before that. Hard on the heels of the Merseybeat craze in Britain has come a revival of American R&B, a searching for the authentic Negro sounds, and fantastical high sales for obscure R&B discs. This has precipitated a categorising of black music in a way that annoys the Beatles. We asked them what R&B artists they particularly liked and John told us of Mary Wells, Marvin Gaye and the Miracles, adding, "If they're R&B, I like R&B. I like people like Muddy Waters too, but I'm not potty about them. I prefer the Miracles any day."

George took his eyes from his plate for a moment to tell us in the broadest Scouse imaginable that he liked Jimmy Witherspoon but thought he was more of a jazz singer, and Paul said I liked some of the Gospel groups, "Because they've all been Gospel at some time or another."

"Every record I have in the house, they all started off in the church," laughs John. "I mean they are all singing the same stuff, even Little Richard. They all seem to come out of Church and they just change the words. They say 'baby' instead of 'Lord', so I really can't tell the difference, except I know that if they're singing about Jesus and the Lord and that, well, it's Gospel."

they're not it's R&B or rock, whatever you like.

"I mean so many people are afraid of being associated with 'pop', even with Presley, and you know he's a better R&B singer than anyone in Britain." He's got more ideas about it, but people feel ashamed they collected his records."

It sounds crazy but that's the current state of Rhythm and Blues in Britain. Everyone wants to neatly pigeon-hole every note the groups play. As Paul said, "As soon as we started they said, 'Okay, what kind of music are you playing?' and we said well, you know, 'it's rock, isn't it — mister?' Then they said 'no, it's not quite rock, it's a little bit different'. So we said 'Well, is it Rhythm and Blues, then?' 'That's it! Rhythm and Blues! Yeah man — the new sound!' And we never seriously pretended that we were an R&B group, we just used to play numbers by R&B artists like Chuck Berry."

One of the Beatles most popular R&B styled numbers, (there we go), is 'Money', big seller Stateside for Barrett Strong, but when they do that kind of song it is solely because they like the number. There's no conscious effort on their part to become blues singers.

The Merseysiders' most endearing quality is their sense of humour. When they appeared before the Queen Mother at the plush Royal Variety Performance, their ad-libs surpassed all records. "We'd like some audience participation on our next number," Lennon told them. "Those in the cheap seats, clap your hands, the rest rattle your jewels!" And Paul, announcing 'Till There Was You', said, "This number has also been recorded by our favourite American group — Sophie Tucker!"

But behind the quips and the clowning there is an intelligence and astuteness that you don't find in the other beat groups. Probably this is one factor that has helped in their progress. Their songs are more complex than most, their dynamics better studied. As a final query we asked the one everyone wants to know the answer to: what makes you so successful?

"God knows," replied Chief Beatle Lennon slipping into his stagesuit. "I've said it before that if we knew we'd go and get somebody else and do it with them. We'd make it from the managerial side. People say our publicity made us, but we didn't get publicity until we'd made it."

"I think it was John's personality made us," opined Ringo shaking his hair into shape for the evening's performance. "Oh no," said John. "Ringo's looks — definitely!"



The team of Lennon and McCartney go over a song.

Ringo laughs, a rare moment captured for posterity.



hit Parader...

● LOOKING FOR LOVE

By Hank Hunter and Stan Vincent
 Yeah, yeah, I'm just looking
 Ah, hah, I'm just looking
 Yeah, yeah, I'm just looking,
 I'm just looking for love.

Don't want fortune, don't want fame
 Don't want ev'rybody to know my
 name
 Yeah, yeah, ah, hah
 I'm just looking for love.

Don't want diamonds, don't want
 pearls
 Don't want to be the envy of the
 teenage girls
 Yeah, yeah, ah, hah, I'm just looking
 for love.

Don't want to drive in convertible cars
 Go to wild parties with movie stars
 Don't want to wear fabulous furs
 I just want towels marked 'his' and
 'hers'.

I don't want lots of wealth untold
 I just want a simple little band of
 gold
 Yeah, yeah, ah, hah, I'm just looking
 for love.

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 Music, Inc.

● THE HOUSE OF THE RISING SUN

By Al Price
 There is a house in New Orleans
 They call the rising sun
 And it's been the ruin of many a poor
 boy
 And God, I know, I'm one.

My mother was a tailor
 Sold my new blue jeans
 My father was a gamblin' man
 Down in New Orleans.

Only thing a gambler needs
 Is a suitcase and a trunk
 And the only time he'll be satisfied
 Is when he's all a-drunk.

Oh mother, tell your children
 Not to do what I have done
 Spend your lives in sin and misery
 In the house of the rising,
 The house of the rising sun.

Well, I've one foot on the platform
 The other foot on the train
 I'm goin' back to New Orleans
 To wear that ball and chain.

Well, there is a house in New Orleans
 They call the rising sun
 And it's been the ruin of many a poor
 boy
 And God, I know, I'm one.
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 West 55th Street New York 19, N.Y. For the
 U.S.A. and Canada.

● IN THE MISTY MOONLIGHT

By Cindy Walker
 In the misty moonlight
 By the flick'ring firelight
 Anyplace is all right
 Long as I'm with you
 In a far away land
 On the tropic sea sand
 If your hand's in my hand
 I won't be blue
 Way up on the mountain
 Or way down in the valley
 I know I'll be happy
 Anyplace, anywhere, I don't care
 In the misty moonlight
 By the flick'ring firelight
 Anyplace is all right
 Long as you are there.

I could be happy in one little room
 With only a table and chair
 As happy as I'd be in a kingdom by
 the sea
 Darling, if you were there
 And I could be rich, or I could be
 poor
 But if you were by my side
 I could be anywhere in this whole wide
 world
 And I know I'd be satisfied.

There in the misty moonlight
 By the flick'ring firelight
 Anyplace is all right
 Long as you are there, in the misty
 moonlight.
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● YOU NEVER CAN TELL

By Chuck Berry
 It was a teenage wedding
 And the old folks wished 'em well
 You could see that Pierre did truly
 love the Mademoiselle
 And now the young Monsieur and
 Madam have rung the chapel bell
 C'est la vie say the old folks
 It goes to show you never can tell.

They furnished off an apartment wit
 a 2-room Roebuck sale
 The coolerator was crammed with T.
 dinners and gingerale
 But when Pierre found work the
 little money come and worked out
 well
 C'est la vie say the old folks
 It goes to show you never can tell.

They had a hi-fi phono
 Boy did they let it blast
 Seven hundred little records all rock,
 rhythm and jazz
 But when the sun went down the rapi
 tempo of the music fell
 C'est la vie say the old folks
 It goes to show you never can tell.

They bought a souped-up jitney
 T'was a cheery red '53
 And drove it down to New Orleans to
 celebrate their anniversary
 It was there where Pierre was wedde
 to the lovely Mademoiselle
 C'est la vie say the old folks
 It goes to show you never can tell.

It was a teenage wedding
 And the old folks wished 'em well
 You could see that Pierre did truly
 love the Mademoiselle
 And now the young Monsieur and
 Madam have rung the chapel bell
 C'est la vie say the old folks
 It goes to show you never can tell.
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A DAY WITH TRACEY DEY

with a degree in Education.

Tracey was no novice to the professional field when she signed with an independent record company, Bob Crewe Productions. She had started her career at the age of twelve by acting in the Studio One television presentation of "Love Song." Singing was her first love, however, and after appearing in local teen and amateur "hops," the grown-up looking teen-ager performed in nightclubs around the country.

Tracey's being signed to an exclusive contract by the elite Bob Crewe Productions in New York City was the "big break" for which her nightclub and television experience had prepared her. Despite the fact that some forty to fifty young hopefuls knock on Crewe's door each month, the organization has only twelve vocalists under contract.

Determination for Tracey didn't cease once she had joined the Crewe organization. In some ways, the hard work had only just begun. Her first recordings were almost — but not quite — successes. These discs, including "Jerry, I'm Your Sherry," "Teenage Cleopatra" and "Here Comes The Boy" came heartbreakingly close to becoming run-away hits.

"I learned from each of those experiences," Tracey confides. "Not only did each new recording session acquaint me more intimately with what is known as the 'rock 'n' roll sound,' but each new near-hit acquired me more with patience, self-control and faith that someday we'd get a hit."

"The hit came as something of a surprise," adds Lew with an amused grin. "You see, the flip side of 'I'm Gonna' Get Along Without You' that was fast very exciting song called 'Go Away'. This was the tune we thought would make it."

"I'll never forget the shocked look on Bob Crewe's face," laughs Tracey, "when Lew told him that it was 'Gonna' Get Along Without You' that was fast moving up the charts. But any misgivings Bob may have had were soon forgotten. We had all waited a long time for that hit to come along."

"Actually, Bob Crewe Productions is an interesting and somewhat unique organization," explains Lew. "As I manage some of Bob's recording artists, including Tracey and Diane Renay, I've been able to observe the organization closely."



Right, Tracey and Brian Hyland in a boxing match on the Clay Cole show. Below, Tracey and Bobby Rydell discuss music.



"Hard work and determination," says Tracey Dey in such a determined way that, despite her easygoing smile, there is no doubt she firmly believes that success in any profession — especially pop singing — doesn't fall giftwrapped from the sky. Rather, it's earned.

"Of course, I've had some lucky breaks," says the "I'm Gonna' Get Along Without You" girl. "And also I've had some good people who believed enough in my talent to give me the guidance I've needed."

As she spoke, Tracey's brown-eyed gaze was directed across the desk to her manager, Lew Zanelli, a dark-haired young man whose youthful good looks belie the fact he manages the careers of several of pop musicdom's most "blue chip" performers — Tracey included.

"What Tracey means," Lew interjected, in answer to the interviewer's question regarding the factors that lead to a singer's success, "is that managers, record people and agents will 'go to bat' only for a performer who has earned it. Once she has demonstrated well-developed talent, and shown that she truly wants to embark on the long, sometimes bitterly frustrating journey that sometimes, but not always, leads to stardom, then they are prepared to invest their time, energy and money."

"I've had lots of kids come to me with hopes of becoming overnight stars. It's really pathetic, in a way. They simply don't realize how ill-prepared they are for careers as professional performers. There are exceptions, of course. Tracey is one. Before she ever asked me to do her managing, and Bob Crewe Productions to do her recordings, she prepared herself thoroughly."

A native New Yorker, Tracey is a blonde-haired beauty who, standing 5'4" in stocking feet, looks enough like Edie Adams to be her younger sister. Now nineteen-years-old, Tracey began singing lessons when she was eight, and continued them for six years. In addition, she took dancing instruction for seven years, and acting lessons for four years with the same teacher who coached Patty Duke and Sandra Dee. She also continued her formal education to the college level, graduating from Fordham University this past Spring

"Essentially BCP is a recording company that creates a finished "master" record that another bigger record company then buys, mass produces and distributes. "I'm Gonna Get Along Without You," for example, was recorded by Bob Crewe Productions, but was released by Amy Records. Bob produced "Down," "Sherry" and "Big Girls Don't Cry" with The Four Seasons in this same manner. This system enables Bob freedom to be creative rather than being all tied up with the financial problems of getting the record placed throughout the country."

"It's also a great system for the artists under contract," explains Tracey. "You never get the feeling that you're lost in this company. Everyone works together. I feel very close to Bob's arrangers and song writers, and I know that I can go right to Bob or Lew or Dan with my problems." (Bob Crewe's brother, Dan, is the company's business manager. His dealings with other record companies partially explain the plushly carpeted suite of offices enjoyed by Bob Crewe Productions.)

"Another reason I'm glad I did "I'm Gonna' Get Along Without You" for Bob is that his company is interested in my total career — not just the singing part. Records are most important now, of course, but I know these guys want to see me get in other things too, like a film or stage show."

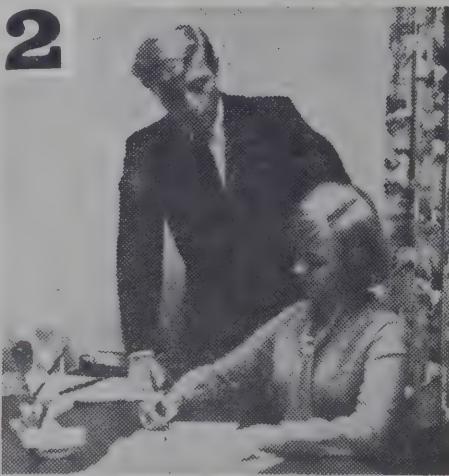
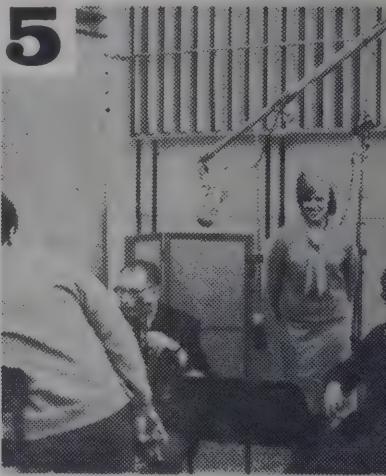
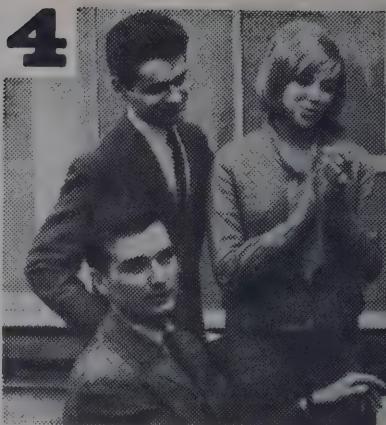
"I guess those 'other things' sort of fall into my domain," says Lew. "As Tracey's manager, I talk to Bob about the kind of songs I think she should be recording, but I also am on the lookout for outside ventures, like TV guest spots, well-paying rock 'n' roll shows, nightclub engagements and even movies. I'm the guy who has to see to it that Tracey Dey matures into something much more than just a voice on a hit record."

With a nod of agreement in Lew's direction Tracey summed up her hopes for the near future. "What I eventually hope to do is a Broadway play, and maybe develop a solid nightclub act. The important thing is that I want to work in front of a live audience. The excitement that flows between a performer and an audience is an incredible exhilarating experience. I only hope fans will realize how much I enjoy trying to please them. If they don't, well, I guess I'll be a teacher."

"No you won't," snapped Lew, whose job as manager often includes inflating easily deflated egos. "You're going to be a big singing star!"

And then the two of them laughed, because they both knew that Tracey Dey has no intention of being anything less than a very big star.

(1) Tracey with manager, Lew Zanelli. (2) Signing a contract with Dan Crewe. (3) Songwriter, Freddie Deman, Tracey and Lew check the trade papers. (4) Bud Rehak, pianist, writer Eddie Rambeau and Tracey practice before recording. (5) Tracey gets instructions on string backing. (6) Recording director, Charles Calello gives some pointers. (7) The Crewe "family" gets out another hit.



DUSTY SPRINGFIELD

MAKES BOYS WISH THEY WERE OLDER



My face was a handicap.

She's an O'Brien from London . . . Irish and Scottish descent . . . but she was identified with The Springfield's. She's not too sure she likes her name, but it's too late to change it. Her favorite actor is Daffy Duck, she hates her face "my nose is too long," wears mascara on her eyelids (looks good), loves chocolate cream pie, shocking pink, Monica Vitti, Sam Cooke; hates "desperately masculine" men. She thinks she is overweight. She's five feet three inches tall, has green eyes, weighs eight stone (112 lbs.) is 23 years old and one of England's top three female singers.

Ask her a stupid question, and she invariably gives a far-out answer:

"What luxury would you want most?"

"All of Twentieth Century Fox musicals; I could sit in bed, push a button and get any movie I wanted."

"What was your greatest handicap in starting out?" "My face and middle-class background. The upper and lower classes are uninhibited; the middle-class is too restricted."

"If you had to do it all over again, would you do it any differently?"

"That's a question for Marlene Dietrich. Come back in fifty years."

The questions go on and she answers each one spontaneously; she never retracts. She likes the glory of her career but hates work. She has an aunt who works unglamorously in social work, her father works for the income tax bureau, her brother writes, she lives on a dull street (Baker Street) and loves flying and arriving at places, particularly Rome and New York. She has been described as "hip" and "in". She is.

She never seems to be the same for there is a constant element of the unexpected about her. She comes on stage simply dressed looking like a cool jazz singer, but her voice is unexpectedly



I haven't had the time for boys.

husky in the manner of the "belter". When you meet her she is unexpectedly foreign looking with all the chic and insouciance of a girl at Portofino or Santo Stephano. Her speaking voice is (once again unexpectedly) clipped and British. One is constantly having to reform an impression.

But one impression remains about her, she has the peculiar quality of the thirties. It was the era of the individual women who set a distinctive note and copied no one. One thinks of Harlow, Lombard, Shearer, Dietrich and Garbo. She would probably look blank if you told her this because she doesn't know or care much about that decade, but in her there is a repetition of a style. Schiaparelli would have loved her shocking pink and black clothes.

As a singer she wants to keep developing, "I don't want to be an entertainer doing a lot of silly things on stage like wearing hats and dancing."

"I want to sing the songs I like and make other people like them too."

She was born in London and had a



My favorite actor is Daffy Duck.

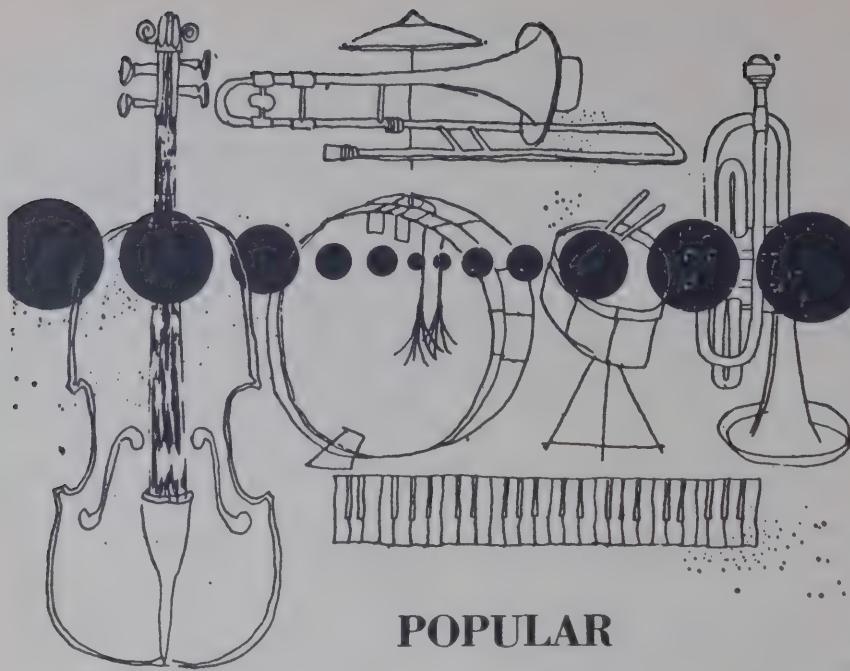
convent education. She tried to work in a laundry but caught her hand in a clothes presser. She began singing with her brother's group, but when the group broke up, she decided to solo. She has had what she calls "all the breaks" including her manager, Vic Billings, who is her closest friend. She has had an enormous amount of success which shows no sign of letting up.

"I am not fun loving" she says, in case you've got the wrong impression. She may hate work, but she is completely wrapped up in her career. "I suppose some people could have a successful career and marriage . . . I couldn't . . . but I'll probably try." "I went from school to singing; I haven't had much time for parties or boys. I prefer small informal parties, slopping around and playing records. I need music at a party."

She makes good copy because she comes on as herself . . . not strong, but she grows on one. She has a kind of glamour (a Scottish word she'd love). Even in slacks and a strange looking fur she has that air about her that makes boys wish they were older and older men look wistful.

When she came to the States to appear on Ed Sullivan's Show, there was some difficulty because of the strictures against using foreign talent if native will suffice. The Department of Labor stated that she had to prove that she was unique. One is certain, she didn't "prove" it at all. She just is unique.

MUSIC



POPULAR

Around the world, but not necessarily in eighty days, go disc stars from America and that island across the Atlantic. *Ray Charles* is in France for the filming of "Light Out Of Darkness" in which he stars as a blind pianist, and in the U.S., specifically at Universal, *Bobby Darin* is writing the score for "The Lively Seven". *Billy J. Kramer* and *The Rolling Stones* globe-hopped for two separate but equally successful U.S. tours and got the warm New York reception now granted 'most everything marked "British"'. For the "Stones" the trip, climaxed by a Carnegie Hall concert, proved to be a sales bonanza despite the jibes of host *Dean Martin* during their L.A. "Hollywood Palace" TV shot. *Peter and Gordon* also guested in New York in June at the World's Fair and then set out on a cross-country trek. To complete the exchange, *Mary Wells* and *Marvin Gaye* "together" are expected to visit England before the end of '64 in the company of *Little Stevie Wonder*, *Martha and the Vandellas* and the *Contours*. Though they've never appeared in person in Britain, *Mary* and *Marvin* are high-riders on the British charts with *Mary's* "My Guy" no exception to the rule. Jamaican *Millie Small*, England's "Blue Beat Queen", scheduled a North American visit for late June after the phenomenal leap of "My Boy Lollipop". And speaking of Jamaica, *Arthur Murray*, for one, and the *Ska Kings*, for another, are pushing this new native dance, the *Ska*. *Pete Seeger* returned home after an extended 10-month tour of Europe, Africa and Asia. *Johnny Tillotson*, travelling nowhere except chartwise, found non-disc employment in Johnson City, Tennessee as a beauty contest judge. Wax news is that *Joey Heatherton* has signed a long-term pact with *Coral* and the sizzling *Beach Boys* are out with a new LP, "All Summer Long".

FOLK

Harry Belafonte was among the stars in the recent Freedom Spectacular, telecast on a closed circuit from New York and Hollywood. Also TV-featured, *Rod McKuen* did a guest spot on the "Tonight" show recently, then headed for summer appearances at the Olympia in Paris and the Edinburgh Folk Festival. *Glenn Yarbrough* shoved off on a Caribbean cruise after his album, "Time To Move On", was released. Chicago's Ravinia park hosted summer guests *Bob Dylan* on June 17, *Miriam Makeba* two days later, and the *New Christy Minstrels* at the start of July. They've waxed on Columbia some of the songs from their MGM, film, "Advance To The Rear". *Dylan* and *Peter, Paul and Mary*, after their South Pacific tour, headline the Newport Folk Festival, July 23rd through July 26th. The concert opens with a traditional presentation starting with Anglo-American and Afro-American roots and featuring such artists as *Mississippi John Hurt*, legendary blues-balladeer, and the *Georgia Sea Island Singers*. Fiddlers, banjo pickers and guitarists parade along with rarer phenomena like hammer dulcimer players, Irish bag pipers and pan pipers. *Jimmy Driftwood* sings the Ozark, Blue Ridge Mountain strains. From Rhode Island to Pennsylvania, *The Chad Mitchell Trio* drew capacity crowds at a recent Academy of Music concert in Philadelphia and, lest they offend, took the "damn" out of their "Barry's Boys" disc.

MILLIE SMALL



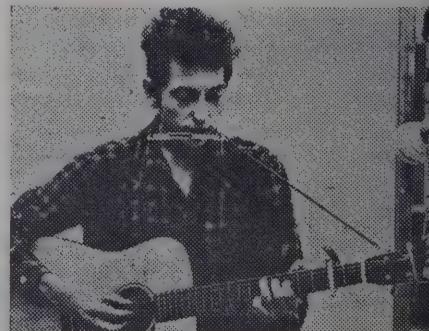
BOBBY DARIN



JIMMY DRIFTWOOD



BOB DYLAN



BILLBOARD



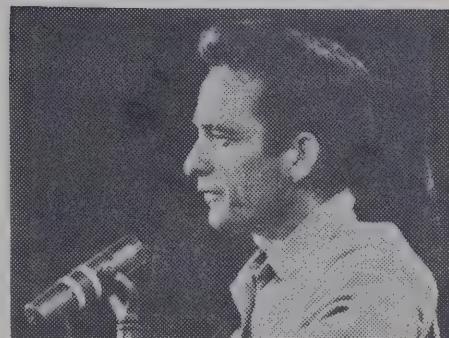
COUNTRY WESTERN

Doubling on pop and country charts are stars *Roger Miller* with his humorous "Dang Me" and *Marty Robbins* with "Cowboy In The Continental Suit". *Bobby Bare* returned to Nevada's Holiday Hotel for a two-week stretch in June, and *Reno* spotlighted the *Collins Kids*, *Larry* and *Lorrie*, for a six-week run. C&W stars bound for the Newport Folk Festival include *Johnny Cash*, the *Greenbriar Boys* and the *Watson Family*, featuring *Doc Watson*. Looking to the future, *Roy Acuff* has been designated Country Music Ambassador for the 1968 San Antonio Hemisfair. *George Crump's* WCMS Radio Ranch, celebrating its 10th year, staged a Country & Western Spectacular with guests *Flatt & Scruggs*, *Carl Smith*, *Jean Shepard*, *George Jones*, the *Wilburn Brothers*, *George Morgan* and the *Duke of Paducah*. ABC-TV's "Hootenanny" gets the axe for the '64, '65 season but *Hoyt Axton*, past guest on the cancelled show, is Hollywood-bound to write and sing the title song for "Devil's Twist". *Buck Owens* starred at the famed Golden Nugget June 11th through the 17th, and in Hollywood, *George Hamilton IV* is the stellar attraction of "Your Cheatin' Heart". He takes on the bio role of *Hank Williams*, with background music from the late singer's son, *Hank Jr.*, *Jean Shepard* has just cut a duo Capitol LP with *Cal Smith*, one of Ernest Tubb's Texas Troubadours. Her newest single is "Second Fiddle (To An Old Guitar)".

JAZZ & BLUES

In June, Disneyland was the scene of a five-day big band bash. *Duke Ellington* and *Count Basie* were two of the highlights. A new film, "The Cool World," about a Harlem Teenage gang has a score by *Wal Waldron* and features *Dizzy Gillespie* and *Yusef Lateef* in solos. Tenor saxophonist *Stan Getz* has a new group consisting of *Gary Burton*, vibes; *Chuck Israels*, bass and *Joe Hunt*, drums. His Verve Album, *Getz/Gilberto* is a runaway best seller. *Benny Goodman* has joined forces again with *Lionel Hampton*, *Teddy Wilson* and *Gene Krupa*. *Horace Silver's* new group consists of tenor saxophonist, *Joe Henderson*; trumpet, *Carmell Jones*; drums, *Roger Humphries* and indefinite bassist, *Teddy Smith*. Recently *Ray Charles* grossed \$60,100 in the three night performances at Chicago's Arie Crown Theatre. Blues singer, *Big Joe Williams* returned to Mississippi from Chicago. Former Chicagoan *Roosevelt Sykes* is working on Foxie's Floating Palace, a riverboat moored on the Mississippi River in Alabama. A new book edited by *Martin Williams* called *Jazz Panorama* includes a wonderful reminiscence on the Harlem stride pianists and an interview with *Lester Young*. Columbia Records, continuing its reissue program, released The Sound of Chicago (1923-1940) C3L32, a three record package of classics by *King Oliver*, *Louis Armstrong*, *Big Bill Broonzy*, *Bud Freeman*, *Earl Hines* to name a few. *Duke Ellington* is touring Japan and working on a musical called "The Four Sided Man." He has also written the music for a German Film "Jonas" and for a production of Shakespeare's "Timon of Athens." *Harry James* and *Nina Simone* start a 30 day tour of the States in mid-September. A Folk-Blues-Gospel concert was given at New York's Hunter College in May. The talent included *Brownie McGree* & *Sonny Terry*, *Otis Spann*, *Sister Rosetta Tharpe* and *Muddy Waters*. The troupe had returned from a British tour and also appeared at The Newport Folk Fest. Mercury Records out with another *Big Bill Broonzy* album. The most exciting tracks are two rhythm and blues wailers rather than his folk guitar accompaniments. Famous boogie woogie pianist, *Mead Lux Lewis* was killed in a car accident last June. He was one of the last old performers of the art. Excellent new recordings — *Miles & Monk At Newport*/ Columbia CL 2178, *ESSEN Jazz Festival*/ Fantasy 6015 *COLEMAN HAWKINS BODY & SOUL*/ RCA Victor LPV501.

JOHNNY CASH



MARTY ROBBINS

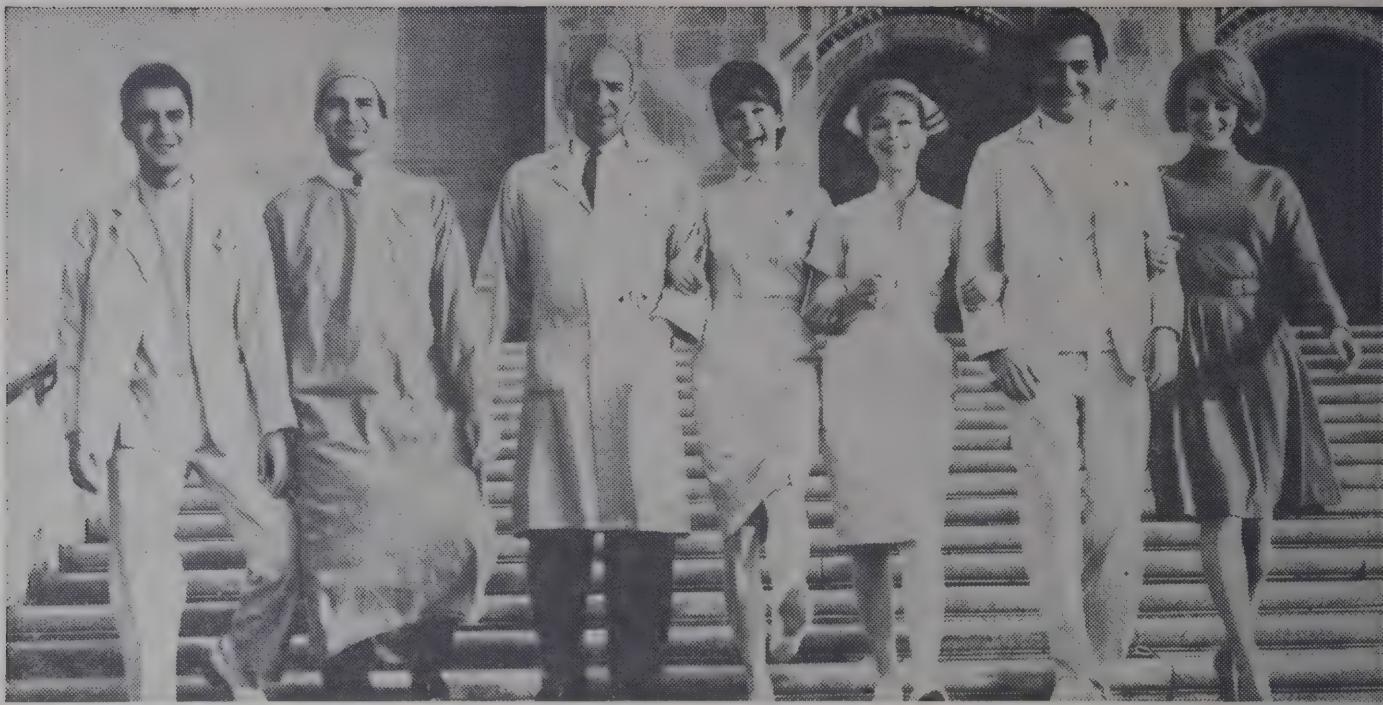


RAY CHARLES

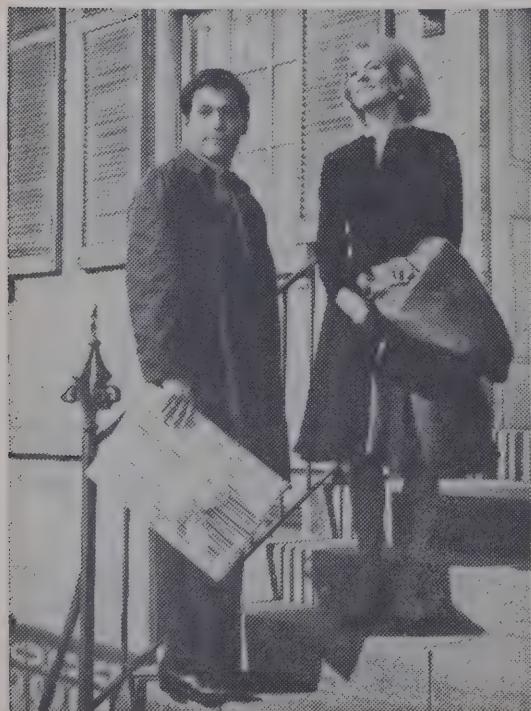


COUNT BASIE





Above, stars of "The New Interns".
Left, Robert Cohn, the producer, and
George. Below, George brings Inger
Stevens a gift.



NEW STAR OF "THE"



He's answering questions at his first press party, and somebody asks how he feels about the people who said he'd never make it.

"I'd like to stick my fingers in their eyes," says George Segal, and right away you know he's his own man. He's been compared to Brando and Bogart, and if freewheeling opinion are any sign, the comparisons are just about right. George Segal says what he thinks, like Brando and like Bogart. And like them, he has that animal magnetism that often makes a star.

He's handsome; very. He speaks in a low voice, looks directly at you when he talks. He's dynamic, lively, amusing. Flails his arms when he gets enthusiastic about something.



George Segal plays a rebellious doctor who is an ex-juvenile delinquent. It is his first big role



NEW INTERNS

How did George Segal climb so near the top (he's starring in Columbia Pictures' "The New Interns")?

"It was no accident. I always wanted to be an actor. You couldn't pull me out of the movies. I saw all the old movies, all the new movies, everything. Then when I graduated from college I just moved to Greenwich Village and started trying to get onstage."

But he couldn't even get bit parts. So he bummed around the country, "sold fruit in Washington, DC.," headed a band called "Bruno Lynch and His Imperial Jazz Band." Bruno was George Segal. The jazz band would hold parties in honor of a musician they knew. "It was really just a ploy for meeting girls."

One night a girl named Marian Sobol came to a party. George fell in love with her.

"I told her I had a scheme for starting a chain of dancing schools, and I wanted her to help. I had to say something. Anyways, we got married."

"I got a job at Circle in the Square, off Broadway — as a janitor. They made me an understudy, but I never got onstage. I went to another theater, and I went onstage exactly one night, in 'Don Juan.' Finally I got a break, a leading role in 'The Iceman Cometh.' And wouldn't you know, that's when I got drafted."

Two years later, Segal was back in the Village, looking for work. There

was a new group starting up, called The Premise, and George joined it. They opened their improvisational program in 1960, and were a tremendous success.

"That's when I got hired for a small role in 'The Young Doctors,' my first movie. One day on The Young Doctors' set, I look around and there I am standing next to Fredric March. It was the greatest thing that ever happened! I couldn't say a word to him. He thought I was tongue-tied. So later he came to The Premise where I was performing he couldn't believe that guy up on stage running around and screaming in dialect was me! He brought Paddy Chayefsky to see me and he put me in 'Gideon,' and later, 'Rattle of a Simple Man,' both on Broadway. Fredric March . . . he's a great man, a great actor. He's helped me the most of everyone."

Things started to move for George Segal. He nearly jumps out of his chair as he remembers the first time anybody recognized him offstage. "I was in a Greenwich Village play. I'm sitting on the subway one day and this girl comes up to me and says, 'I know you — you're George Segal — you're in that play down in the Village! If you don't think that's a thrill . . . !'

Then Darryl Zanuck saw him, cast him, in "The Longest Day."

"My name wasn't outside at all, but at the end when they gave the credits, there was my name as big as 'Tommy Sands' and 'Rod Steiger.' Wow!"

After that there were several TV shows, one of which, "Naked City," producer Robert Cohn happened to see.

"I met Robert Cohn at a party, and he hired me for 'The New Interns' the next day. It's my first big fat part." He plays a volatile, rebellious doctor who's an ex-juvenile delinquent.

"Movies are harder than the theater — but they're more exciting. It's great to know that if you did a tremendous bit of spontaneity, they got it down on film."

"The hardest things to do are long shots. One time in 'The New Interns' they shot a big long scene where Inger Stevens has to ring a buzzer, walk downstairs, get into a car, and some guys are supposed to jump her and take off in the car. So they tried it over and over and everybody was tired and it was very late, and they shot it one last time, and everything was going fine until — the very last thing — those guys couldn't get the car started!"

"The director ate his cigar. Finally they just dubbed the last part in later."

Across the room a man calls out, "Don't forget to tell them about 'Ship of Fools,' George."

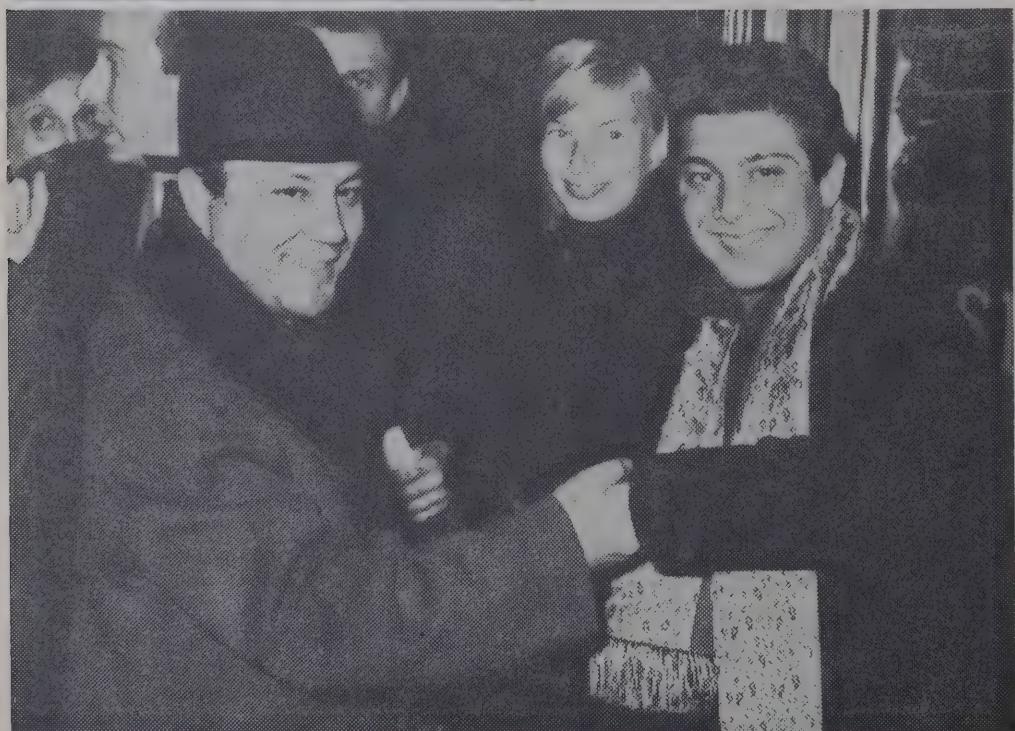
"Oh, yeah. Well, I play David in (Continued on Page 54)

THE SAN REMO SHOWCASE FOR POP MUSIC'S



Above, Gene Pitney. Left, Antonio Prieto, a popular singer from Argentina and Peggy March. Below, Paul Anka and his wife Anne waiting for Rome-San

Remo train.



The popularity of The Beatles in such widespread parts of the world as Denmark and Australia, England and the United States is just one aspect of a growing trend in show business. In recent years movies and plays from foreign countries have been greeted by an ever-widening audience around the globe. Now popular music is extending beyond national boundaries. In this era of ocean-spanning communications satellites and rapid jet travel, hit songs and star performers are no longer confined to just one country or one small area of the world.

Ed Sullivan has been criticized for importing so many foreign singers like The Beatles, The Dave Clark Five, Rita Pavone, Dusty Springfield et al. But he's merely reflecting the new internationalism by featuring many of the leading personalities of today's popular music, just as he has always spotlighted the world's greatest classical musicians, ballet and opera companies, stage and screen stars and comedians.

For years American performers have dominated record charts in other countries and made highly successful overseas tours. Now artists from England and Italy, France and Japan are being heard in America and around the world.

One of the major showcases for the new internationalism is the Festival Della Canzone Italiana, held annually in San Remo, Italy. Originating fourteen years ago as a local contest and later growing to a nationwide event, the San Remo Song contest now has a reputation for introducing songs with



Patricia Carli and Frankie Laine.

SONG FESTIVAL

NEW INTERNATIONALISM

worldwide hit potential. In 1958 the winning song, "Nel Blu Dipinto Di Blu" by Domenico Modugno, became the #1 tune around the world. More popularly known as "Volare", the song was recorded in dozens of versions and remained at the top for months. The 1959 San Remo winner, "Piove," also written and performed by Modugno, became equally famous when retitled "Ciao Ciao Bambino." Subsequent San Remo hits that made the international record charts were "Romantica," "Al Di La" and "Quando Quando."

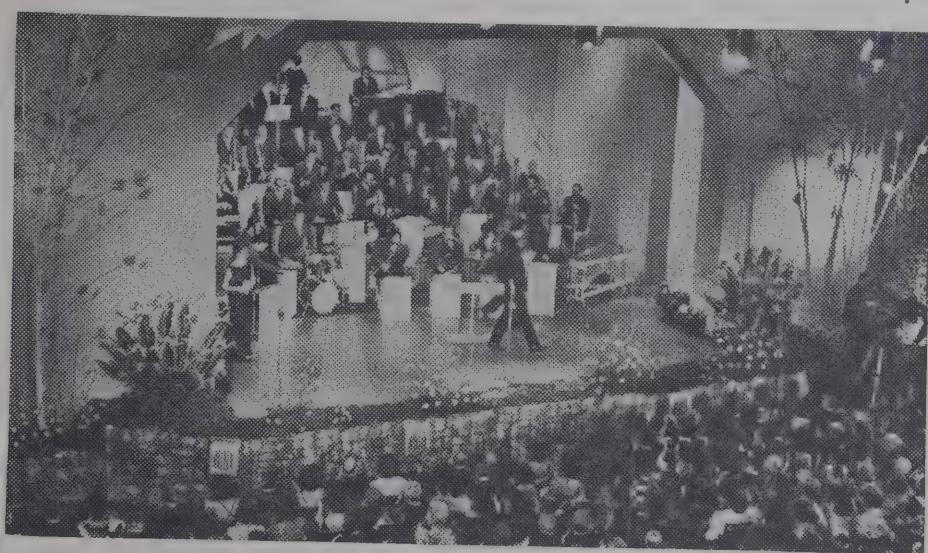
This year the San Remo Song Festival

achieved complete international status when American singing stars, as well as those from other European countries, participated in the contest. Paul Anka, Frankie Avalon, Bobby Rydell, Gene Pitney, Peggy March, Ben E. King, Frankie Laine, Nino Tempo and April Stevens and the Fraternity Brothers represented the United States.

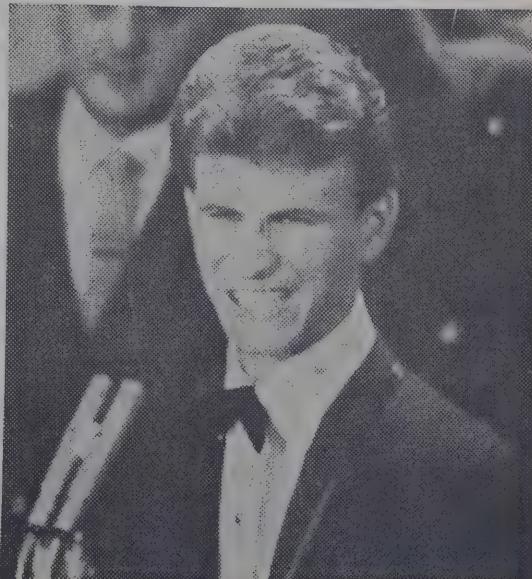
Since the Europeans are now producing their own star-quality performers it becomes increasingly important for America to appear in these countries if they hope to continue placing their songs on the European record

charts. The San Remo Festival gives singers a vast television exposure throughout sixteen countries. Much of the success of Paul Anka's latest million selling record, "Oghi Volta," can be attributed to his San Remo performance of the tune.

Twenty four songs were submitted, each one sung first by an Italian artist, then by a performer from another country. All the tunes were sung in Italian. A dozen songs were presented on each of the first two nights. Twenty national juries of fifty members each selected the dozen tunes for the final competi-



Above left, Claudio Villa and Peggy March recording. Above, San Remo stage. Left, April Stevens and Nino Tempo. Below, Frankie Avalon, Peggy March and Teddy Renis. Right, Bobby Rydell.



tion on the third evening. Each member has one vote apiece.

The emphasis at San Remo this year was on ballads, a trend that seems to be taking over in England and to a lesser degree in this country. Paul Anka and Robert Ferrante sang "Oghi Volta (Every Time)"; Gene Pitney and Little Tony did "Quando Vedrai La Mia Ragabba (When You See My Little Girl)"; The Fraternity Brothers and Fabrizio Ferretti performed "La Prima Che Incontro (The First Girl I Meet)";

and Ben E. King and Tony Dallara each sang "Come Potrei Dimenticarti (How Can I Forget You)". Nino Tempo and April Stevens and Remo Germani got to the finals with the rocking "Strasera No, No, No (Tonight, No, No, No,)". Bobby Rydell and Robertino pleased the judges with "Un Bacio Piccolissimo (A Very Little Kiss)." Frankie Laine and Domenico Modugno did "Che Ne Imposta A Me (What Interests Me)". "Motivo D'Amore (Love Melody)" a lovely ballad performed by Frankie Avalon

and Pino Donaggio provided one of the high spots of the festival. The winning song was "Non Ho L'Eta Per Marti (I'm Not Old Enough To Love You)" sung by Giglionia Cinquetti and Patricia Carli.

Don't be surprised if any of the performers or tunes show up on record charts in the months ahead.

For many of the American artists the Festival provided an opportunity to reach a new audience. Shortly after they appeared at San Remo, Gene



Above, Peggy sings "I Will Follow Him". Right, Italy's popular Little Tony and Gene Pitney. Below, the crowd loved Frankie Avalon.



ney, Bobby Rydell and The Fraternity Brothers were featured on an Italian TV music show entitled "MADE IN ITALY." They performed their San Remo songs as well as their current best-sellers.

Ben E. King recently said that he considered his San Remo appearance very important to his career. Used to working with 12 piece orchestras in the United States, he found the accompaniment of a 62 piece orchestra very gratifying. "The Italians are good musicians, especially when they play ballads. And the audiences over there are much quieter than in America."

As more and more musical stars from England, Italy and other countries come to America, and as our per-

formers appear before audiences around the globe, there will be many changes in the sound of popular music. Not too long ago the bossa nova influenced many American songwriters and performers. While the fad has passed, traces remain, such as the Getz-Gilberto rendition of "The Girl From Ipanema", currently on the charts. Another example of musical internationalism is the New Sound From England — The Mersey and Tottenham beats — which is merely a new interpretation of the American Rhythm and Blues sounds of the mid-50's.

In the future, the sound of pop music is going to be influenced by the biggest new trend in decades — internationalism.



Above, Paul Anka is very popular in Europe. Left, San Remo's biggest stars. Below, Ben E. King clowns with Tony Dallara.



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● I'M INTO SOMETHING GOOD

By Gerry Goffin and Carole King

Woke up this mornin' feelin' fine
I felt like the world was my Valentine
Last night I met a new boy in the
neighborhood
And something tells me I'm into
something good.

He's kind of quiet but not too shy
And I can tell he's my kind of guy
He danced ev'ry slow dance with me
Like I hoped he would
Something tells me I'm into
something good.

We only talked for a minute or two
And I felt like I knew him my whole
life through
I don't know if you can call it love
But he's ev'rything that I've been
dreamin' of.

When he walked me home and he held
my hand
I knew it wouldn't be just a one night
stand
'Cause he asked to see me next week
And I told him he could
Something tells me I'm into
something good.
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Music Inc.

● ALWAYS SOMETHING THERE TO REMIND ME (There's)

By Hal David and Burt F. Bacharach

I walk along the city streets
You used to walk along with me
And ev'ry step I take recalls how much
in love we used to be
Oh how can I forget you
When there's always something there
to remind me.

When shadows fall I pass the small
cafe where we would dance at
night
And I can't help recalling how it felt
to kiss and hold you tight
Oh how can I forget you
When there is always something there
to remind me,
Always something there to remind me.

I was born to love you and I will
never be free
You'll always be a part of me
Who-a who-a who-a who-a.

If you should find you miss the sweet
and tender love we used to share
Just come back to the places where
we used to go
And I'll be there
Oh how can I forget you
When there is always something there
to remind me
Always something there to remind me.

I was born to love you
And I will never be free
You'll always be a part of me
Who-a who-a who-a
I'll never love another
I never will forget you
You'll always be a part of me.
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● I'LL ALWAYS LOVE YOU

By Ed Cobb

Your kiss, your kiss, your kiss
Means more to me than anything
I've ever known before
Your love, your love, your love
Is the only love I've ever known that
keeps me wanting so much more
I thought there was nothing I had
missed

And I thought I knew the meaning of
a lover's kiss

You turned me inside
You taught me what love was about
and that's why I'll always love
you

Your touch, your touch, your touch
Is that velvet touch that thrills me so
How much you'll never know
When we're alone, when we're alone,
when we're alone

Sometimes things that are wrong
seem oh so right

Darling please hold me tight.

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● IT HURTS TO BE IN LOVE

By Howard Greenfield and Helen Miller

It hurts to be in love
When the only one you love
Turns out to be someone who's
not in love with you

It hurts to love her so
When deep down inside you know
She will never want you no matter
what you do
And so you cry a little bit
Oh die a little bit
Day and night, night and day
It hurts to be in love this way.

How long can I exist wanting lips
I've never kissed
She gives all her kisses to somebody
else

She thinks I'm just a friend
Tho' it hurts I must pretend
The only way to keep her is keep it
to myself

And so I cry a little bit
Oh die a little bit
Day and night, night and day
It hurts to be in love this way.

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● I STAND ACCUSED

By William B. Butler and Jerry Butler

I stand accused of loving you too
much,
I hope, I should hope it's not a crime
cause I'm guilty
I hope that I never have to testify
If I do everyone's gonna cry
That boy is guilty of loving you.

Though you belong to another, and I
May not stand a ghost of a chance
I'll tell the world that I love you
I'm a victim of circumstance that's
Been proven guilty
Oh yes, I have.

If you know one touch of your hand,
And I find myself in the witness
stand.

Darling I'll walk over the land
Baby I'm guilty of loving you
What can I do?

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● LET ME GET CLOSE TO YOU

By Gerry Goffin and Carole King
 I know I never felt this way before
 I can't remember ever wanting anyone
 more
 How can you turn me down when I
 need you the way that I do
 Come on baby
 Let me get close to you
 Oh, you won't be sorry
 I'll do anything that you ask of me
 I'll be the kind of girl you want me to
 be
 So won't you let me be the someone
 you tell your trouble to
 Come on baby
 Let me get close to you.

How long I'll never know
 I waited to tell you that I loved you
 so

Now I have finally said it
 So come on baby
 Don't make me regret it
 It's not as if I'm asking for the
 world
 All I want is just the chance to be
 your girl
 So won't you find it in your heart
 to make all my dreams come true
 Come on baby
 Let me get close to you.
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 Music, Inc.

● CLINGING VINE

By Earl Shuman, Leon Carr, and Grace Lane
 Cling to me, clinging vine
 Just to me clinging vine
 How I wish those arms you're
 clinging to were mine, only mine
 Please come back and cling to me,
 clinging vine.

I can't believe that we're thru'
 That you cling to someone new
 Don't you know she'll never love you
 like I do
 Please come back and cling to me,
 clinging vine.

Cling to me, clinging vine
 Just to me clinging vine
 How I wish those arms you're clinging
 to were mine, only mine
 Please come back and cling to me,
 clinging vine.
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● MIXED-UP, SHOOK-UP GIRL

By Leon-Huff and Ralston McGriff
 Am I crying because I'm happy
 Am I crying because I'm blue, oow
 You took my heart and threw it away
 Now that you've gone, come what may
 I'm a mixed up, shook up girl
 over you.

Am I crying because you left me
 Am I crying because I don't know
 what to do
 Can't stop crying when you are near
 me
 Can't stop crying when you're away,
 away from me
 One day you say we'll never part
 Am I sad or am I glad
 I'm a mixed up, shook up girl, over
 you yea, yea, yeah
 Mixed up, shook up girl, over you.
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● WHEN YOU LOVED ME

By Joy Byers and Robert F. Tubert

When you loved me
You took the stars down from the skies
And you put them in my eyes
When you loved me
When you loved me
I knew a never ending spring
Darling I heard the angels sing
When you loved me
But now all the stars
Are back in the sky
I sent you away
And I made the angels cry
When you loved me
I was a fool
To blind to see
Love made the world turn
Just for me
When you loved me.

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● BREAD AND BUTTER

By Larry Parks and J. Turnbow
I like bread and butter
I like toast and jam
That's what my baby feeds me
I'm her lovin' man.

He likes bread and butter
He likes toast and jam
That's what his baby feeds him
He's her lovin' man.

She won't cook mashed potatoes
Don't cook T-bone steak
Don't feed me peanut butter
She knows that I can't take.

No more bread and butter
No more toast and jam
He found his baby eatin'
With some other man.

Got home early one mornin'
Much to my surprise
She was eatin' chicken and dumplings
With some other guy.

No more bread and butter
No more toast and jam
I found my baby eatin'
With some other man.
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● I WANT YOU TO MEET MY BABY

By Barry Mann and Cynthia Weil
I want you to meet my baby,
I just know that you won't believe your
eyes

I want you to meet my baby
So you'll know I ain't been tellin' lies
Bet you never thought that she'd be so
good lookin'
Bet you never dreamed that I'd get
such a prize

Don't her smile just drive you crazy
In a million ways, she's just too much
You can look but don't touch.
I want you to meet my baby,
So you'll see why I'm walkin' on a
cloud

I want you to meet my baby
So you'll know why I want to shout out
loud

She's mine and I love her so
And I don't mean maybe
She's mine all mine
And I can't help feeling proud
So if you start dreaming of her
Just remember I love her so much
You can look but don't touch.
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● HE'S IN TOWN

By Gerry Goffin and Carole King
He's in town
He's back in town

Girl I knew just what was wrong
When you weren't home each time I
phoned all week long
And now I see it in your eyes
The look that you have when you're
thinking of him
Can't be disguised
I was afraid he'd come back someday
And I'd be the one to lose
I knew when you saw him you wouldn't
ignore him

And he'd be the one you'd choose
You don't have to tell me
He's in town, he's back in town.
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● SHE'S THE ONE

By J. Dubas
She's the one
Don't let her get away
She's the one
Believe me when I say
She stole my love
And now she's got to pay.

She's the one
It's not right to let her go
She's the one
'Cause I ought to know
She stole my love
And now she's got to pay.

It's not right for her to run around
She took my love and stomped it thru
the ground.

She's the one
That stole my love from me
She's the one
But I won't set her free
She stole my love
And now she's got to pay.
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● ME JAPANESE BOY "I LOVE YOU"

By Hal David and Burt Bacharach
Long, long ago in a land far way
A little boy and a girl were so in
love

Standing 'neath the moon above
He said, Me Japanese boy "I love you"
I do love you
You Japanese girl, you love me
Please say you do
He carved their names on an old
cherry tree
Just like they've done in Japan since
time began

Then he gently held her hand
And said Me Japanese boy "I love you"
I do love you
You Japanese girl you love me
Please say you do.
In a blue and white Kimono she became
his happy bride

From that day until this very moment
She's been standing by his side
Now they are old and from what I
am told

They're still in love just as much as
they once were.

Everynight he kisses her and says
Me Japanese boy "I love you"

I do love you
That is the way that it should be
When love is true
That is the way that it should be for
me and you.

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SWEET WILLIAM

By Buddy Kaye and Philip Springer
I love sweet William
Yes, he's my boy
And I'm his little doll
His fav'rite toy
He brings me candy and kisses too
Because I'm stuck on him
I'll stick to him like glue
Oh, I need sweet William
So I'll never let him go
And our love will grow and grow
I love sweet William
Yes, he's my thrill
And who will marry me?
Sweet William, will.

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MAYBE I KNOW

By Ellie Greenwich and Jeff Barry
Maybe I know that he's been cheatin'
Maybe I know that he's been untrue
But what can I do.

I hear them whispering when I walk by
He's gonna break her heart and make
her cry
I know it's me they're talking about
I'll bet they all think I'll never find out.

My friends all tell me that he's no
good
He isn't treating her the way he
should
He really loves me that's all I can say
Before my tears fall I just walk away.

Deep down inside he loves me
Though he may run around
Deep down inside he loves me
Someday he'll settle down.

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SUCH A NIGHT

By Lincoln Chase
It was a night oh what a night it was
It really was such a night
And the moon was bright oh how
bright it was it really was such
a night
The night was alive with stars above
Oh when she kissed me I had to fall
in love.

It was a kiss oh what a kiss it was
It really was such a kiss
Oh how she could kiss oh what a kiss
it was
It really was such a kiss
Just the thought of her lips sets me
afire
I reminisce and I'm filled with desire.

But I gave my heart to her in sweet
surrender
How well I remember, I'll always
remember
Oh what a night oh what a night it
was
It really was such a night
Came the dawn and my heart and her
love and the night was gone
But I'll never forget a that kiss a that
kiss in the moonlight
Oh such a kiss such a night well she's
gone, gone, gone
Yeah, she's gone, gone, gone
Came the dawn, dawn, dawn and my
love was gone
But before that dawn yes, before
that dawn
And before that dawn, oh, oh, oh, oh,
such a night.

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MAYBELLENE

By Chuck Berry
Maybellene, why can't you be true?
Oh Maybellene, why can't you be true
You done started doin' the things you
used to do.

As I was motovatin' over the hill
I saw Maybellene in a Coupe Deville
A Cadillac a-rollin' on a open road
Nothin' out running my V-8 Ford
Cadillac doin' about ninety five
Bumper to bumper, rollin' side to side.
A Cadillac and Ford up to hundred an
four

The Ford got too hot and wouldn't do r
more

It done got cloudy and started to rain
I tooted my horn for the passing lane
The rain water poured all under my
hood

I knew that was doin' my motor good.

The motor cooled down, the heat went
down

And that's when I heard that highwa;
sound

The Cadillac settin' like a toy in the
lane

A hundred and ten a half a mile
ahead

The Cadillac lookin' like it settin'
still

And I caught Maybellene at the top of
the hill.

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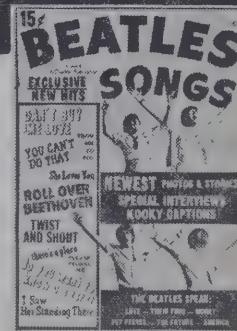
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The New Interns

(continued from pg. 45)



George's ambition is to ride into town in a black car and gun down six people.

'Ship of Fools.' I'm traveling in very fast company — Lee Marvin, Michael Dunn . . .

Was it fun all the way up to these plum roles?

"Of course not. Sometimes other guys get picked over you, and you resent it. You want to go to some casting director, usually a lady, and wring her neck. They tell you things like, get your nose fixed. (He never did.) They tell you to get experience. How do you get experience? 'Get a job.' But of course you can't get a job. It's an endless cycle."

And how does Marian Segal feel about her husband's latest successes?

"Are you kidding? She supported us while I was cleaning urinals at Circle In the Square. We were living pretty scroungy then. We're living better now so she's happy. We've moved up to Central Park West and we have a little daughter named Elizabeth" — he smiles

— "Who says 'Momma' and 'Poppa'?"

He's been sitting there answering questions for a long time. Suddenly he bounds out of his chair and says, "I want one of those potato things." While he's off getting a few "potato things," somebody asks him if he has any advice for aspiring actors.

"There's no advice. If you want to do it you do it. If somebody tells you to do such-and-such and you don't — you didn't want to do it anyway."

And George Segal's ambition?

"To ride into town in a big black car, dressed all in black, pull out a gun and gun down six people in succession."

In other words, that's it, there are some questions George Segal isn't about to answer. It's the sort of unpredictability Brando and Bogart had. Is George Segal going to affect movie audiences the way they did?

We'd say this dynamic blond actor has a very, very good chance.



B.B. KING

Mississippi-born B.B. King couldn't resist the unison horn work of the touring jazz bands that passed through the South, and when he formed his own band, he utilized the sound. There have been many changes of personnel in the band since those days of the '40's but the fervor of King's music remains unchanged. Of all the shouting singers notable in that time, only Memphis DJ B.B. King has retained his national prominence.

When King came to Memphis as a disc jockey in 1945, the station manager dubbed him "The Blues Boy", now shortened by fans to plain "B.B." He



BRENDA HOLLOWAY

In 1964 the talent of Brenda Holloway proved to be a cross section of variety and taste with her recording of "Every Little Bit Hurts". Born June 21, 1946, in Atascadero, California, she moved to Los Angeles, her present home.

At the age of 7, Brenda took violin lessons and continued playing for 10 years under the encouragement of her mother, Mrs. Johnny Holloway. She also plays flute, cello and piano and is well-acquainted with the classics. Her younger brother, Wade, and sister, Patrice, are also musically inclined.

is the last of the shouters, a dedicated blues artisan and travelling showman of old. Each year King pursues a grueling tour schedule, even working for a flier's license to get to jobs faster, and still finds time to wax more King-styled hits like the latest high-riding R&B platter, "Rock Me Baby".

● HELP THE POOR

By Charlie Singleton
Help the poor, won't you help poor me
I need help from you baby
Need it desperately
I need you so much
I need your care
I need all the lovin' you can spare
Help the poor ah baby, help poor me
Say you will, say you'll help me on.

I can't make it no further
In this world alone
Baby I'm beggin' with tears in my eyes
For your lovin' don't you realize
I need help ah baby help poor me
You are my inspiration
You could make me be a king
But if you don't come to my rescue
I couldn't never be anything
Help the poor, baby help poor me.

Have a heart won't you baby
Listen to my plea
I lost my courage till I found you
You got what it takes to pull me thru
Help the poor, baby help poor me
I'm in trouble don't you see
Only your lovin' can save me
Help the poor, help the poor.
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Brenda's hobbies include reading, swimming, and tennis and she detests wearing formal clothes. When she isn't travelling or recording for Tamla Records in Detroit, she fills her spare time with dancing lessons.

● EVERY LITTLE BIT HURTS

By Ed Cobb
Ev'ry little bit hurts
Ev'ry little bit hurts
Ev'ry night I cry
Ev'ry night I sigh
Ev'ry night I wonder why you treat
me cold
Yet you won't let me go
Ev'ry little hurt counts
Ev'ry little hurt counts
You say you're coming home
Yet you never phone
Leave me all alone
My love is strong for you
I do wrong for you
I can't take this loneliness you've
given me
I can't go giving my life away
Oh come back to me, darling
You'll see I can give you all the
things

That you wanted before
If you will stay with me
Ev'ry little bit hurts
Ev'ry little bit hurts
To you I'm a toy
And that you're the boy
Who has to say
When I should let
Let you hurt me,
Dessert me.
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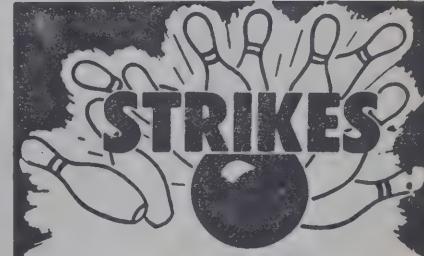
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37 Schemes
38 Mirror
40 Meadow
41 England's singing group (2 wds.)
47 --- Horne, singer
50 Brenda ---, singer
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52 Always
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54 Ireland

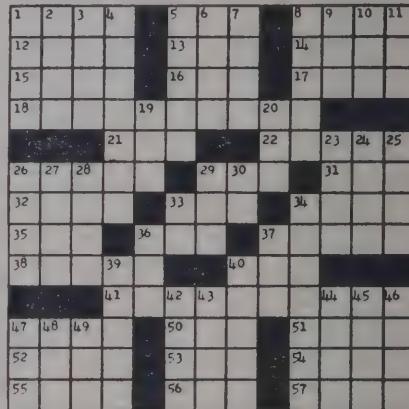
55 Game animal
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DOWN

1 Man's name
2 The Kingston ---
3 Margarine
4 Country ---, type of music
5 --- Lopez, singer
6 Opera by Verdi
7 Complain
8 Remains
9 Play on words
10 Writing, fluid
11 Ladies' party
19 The Ang---, singing group
20 --- King Cole, singer
23 Notion
24 Jimmy ---, singer
25 Lampreys
26 Male deer
27 Bridge tax
28 Region
29 Type of music
30 One
33 Exists
34 Phonograph record
36 Timber tree
37 Pod vegetable
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40 Suspicious (coll.)
42 Shade trees
43 Musical rhythm
44 Italian coin
45 Send forth
46 Transgressions
47 Guided
48 --- Arden, actress
49 Barn

Answer on Page 63



BILLY J. KRAMER

(continued from pg. 26)

"I don't think I have an unearthly voice. I've learned to use what I have." How did you feel the first time you heard your voice coming over the radio or out of a juke box?

"I was thrilled. But at first I was shy about it. I wouldn't want the record played in the house. I didn't think much of my voice. Now I'm used to it." Is there anything you look for in a song?

"Songs like 'Little Children' don't just come along everyday. I'd like to do something more dramatic. You have to use different styles to satisfy different tastes. A singer should be able to do blues and ballads and rockers. Elvis has been at the top for 8 years, not 8 months, by being diversified."

"In pop music you can't say what's going to be a hit. Something may come along like 'Davey Crockett'. But it's all gone now."

Do you find any disadvantage to being famous?

"Anything that helps my career I don't mind doing. It's my life, y' know." If you could do everything all over again would you make any changes?

"I'm happy with the way things have gone."



"I didn't think much of my voice."

Have you ever thought of going on your own without The Dakotas?

"The Dakotas and I have an overall sound. I think I need them, to be frank".

"Also I can feel confident that whether I'm in a recording studio or onstage I can rely on a consistent backing."

How have your fans been responding during personal appearances?

"Sometimes it's frightening. I've seen car doors get ripped off a few times. Once in Sheffield, England, 300 girls chased me down the street. One finally

caught up and grabbed me. All of a sudden a hundred and fifty of them were around me. The police came and got me out but the suit was torn off my back."

What do you think of American girls?

"Some are very nice, indeed."

What type of girl appeals to you?

"Quiet, well-dressed intelligent but not too outspoken."

How do you like to see girls dressed?

"In ski pants and sweaters."

Where do you like to go on a date?

"For a drive in the country."

Is there any girl in your life right now?



"Sing and perform in your own way."

"When I'm on tour with The Dakotas we usually travel from 8 am to 4 pm. Then we have to set up our equipment and perform. There's no possible chance of getting tied up with one girl."

Who are your favorite singers?

"I just did a tour with Gene Pitney. I learned so much from him. I also like Brook Benton and I'd like to meet Rick Nelson. I wish I had time to enlarge my record collection."

Why is Rhythm and Blues so popular in England right now?

"Who says that it is?"

Many of the English performers have said so. And performers like Chuck Berry, Bo Diddley and Muddy Waters draw large audiences over there.

"Most of it is commercialized R&B — especially when it's done by English groups. Only colored people can play R&B. I like Mary Wells, James Brown and Marvin Gaye."

What are your future plans?

"I'm going to Australia on August 29th and I hope to appear in a movie by the end of the year. Some day I'd like to get more involved in movie-making, perhaps from behind the camera."

One last question, Billy. What advice do you have for any young people who may have some talent and would like to get into the music business?

"Sing and perform in your own way. Don't be afraid to be original. Do as you feel."

Thank you, Billy J. Kramer.

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THINGS WE SAID TODAY

(As recorded by The Beatles)
By John Lennon and Paul McCartney
You say you will love me if I have to go
You'll be thinking of me somehow
I will know
Someday when I'm lonely
Wishing you weren't so far away
Then I will remember
Things we said today.

You say you'll be mine girl 'til the end of time
These days such a kind of girl seems so hard to find
Someday when we're dreaming
Deep in love not a lot to say
Then we will remember
Things we said today.

To make you mine girl be the only one
Love me all the time girl we'll go on and on
Someday when we're dreaming
Deep in love not a lot to say
Then we will remember
Things we said today.

Me I'm just the lucky kind
Love to hear you say that love is love
And though we may be blind
Love is here to stay and that's enough.

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YOU'LL NEVER GET TO HEAVEN (IF YOU BREAK MY HEART)

By Hal David and Burt Bacharach
Mother told me always to follow the golden rule
And she said it's really a sin to be mean and cruel
So remember if you're untrue
Angels up in heaven are lookin' at you
You'll never get to heaven if you break my heart
So be very careful not to make us part
You won't get to heaven if you break my heart, oh no.

I've been hearing rumors about how you play around
Though I don't believe what I hear
Still it gets me down
If you ever should say goodbye it would be so awful the angels would cry
You'll never get to heaven if you break my heart
So be very careful not to make us part
You won't get to heaven if you break my heart, oh no.

I can hardly wait for the day when we say I do
It's a day I've dreamed of so long now it's coming true
You will promise to cherish me
If you break your promise the angels will see
You'll never get to heaven if you break my heart
So be very careful not to make us part
You won't get to heaven if you break my heart, oh no, oo.

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JUST BE TRUE

By Curtis Mayfield
We're kids no more baby
We eloped you and me together
I vowed never to do you wrong
And shall always keep you happy
Together now dear the things that I need are very few
But there is one thing I demand of you
Just be true to me, just be true
Don't be offended from the things I've said
I know it will never be that bad
But my dear I couldn't help but let you know
If you should leave me it would hurt me so.

I've given you (all) of me
(And) plan to give even more baby
My true love and sweet affection
And there's even more in store baby
Now all these things for you alone
I'd do

And I need nothing in return (as) long (as) you
Just be true to me, just be true
Don't be offended from the things I've said
I know it will never be that bad
But my dear I couldn't help but let you know
If you should leave me it would hurt me so.

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THE LITTLE OLD LADY FROM PASADENA

By Roger Christian and Don Altfield
The little old lady from Pasadena
(Go Granny, go Granny, go Granny, go)
Has a pretty little flower bed of white gardenias
(Go Granny, go Granny, go Granny, go)
But parked in a rickety old garage
There's a brand new shiny super-stocked Dodge.
Everybody's saying that there's nobody meaner
Than the little old lady from Pasadena
She drives real fast and she drives real hard
She's the terror of Colorado Boulevard
It's the little old lady from Pasadena.
If you see her on the strip don't try to choose her
(Go Granny, go Granny, go Granny, go)
You might have a goer but you'll never lose her
(Go Granny, go Granny, go Granny, go)
She's gonna get a ticket now sooner or later
'Cause she can't keep her foot off the accelerator.
You'll see her all the time just gettin' her kicks now
(Go Granny, go Granny, go Granny, go)
With her 4-speed stick and a 426 now
(Go Granny, go Granny, go Granny, go)

The guys come to race her from miles around
But she'll give 'em a length, then she'll shut 'em down.
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IN THE GROOVE

by LANCE ALLEN

Lance Allen has been intrigued by all phases of popular music ever since he was a young teenager captivated by the electric performances of stars such as The Diamonds, Jerry Lee Lewis, and Chuck Berry. He brings to this column considerable information on the music industry and a genuine interest in its future.

This is truly the year of the Beatles. The London Mops have captured the imagination of young people the world over and have even engendered a favorable response from the older set. In the past, adults extended only a reluctant patronage to teen-aged singing idols, but even they have embraced the Beatles. Whether you're attracted by their stimulating, pulsating beat, their magnetic personalities, or their stove-pipe pants that appear to have been put on from the INSIDE, you must be moved by the group's performances.

Actually though, the Beatles have accomplished something far more important than selling their own records. They have stimulated an interest in foreigners and thus launched a trend which has already begun to revolutionize the music industry.

One has only to turn on a radio or television to see and hear recording stars from France, Italy, England, Japan, and South America. Until a year ago the vast majority of pop artists were home-grown products, but today the voices of Billy J. Kramer, The Dave Clark Five, The Double-Six, Rita Pavone, and Curtis Djah are known throughout the country. The American record-buying public is at long last savoring the talents of performers from distant shores . . . and this appears to be only the beginning.

THE BEATLES' SECOND ALBUM (Capitol) is a must for Beatles' fans, Rock 'n' Roll fans, in fact for everyone who isn't hard of hearing. It features typically energetic performances of "Roll Over, Beethoven," "Long Tall Sally," and "She Loves You." The Beatles also emote freshly original interpretations of "Please Mr. Postman" and Smoky Robinson's "You Really Got A Hold On Me," which has already become a Rhythm and Blues classic. Oldies usually suffer when revived by a new group,

however the exciting Britishers seem to add an additional breath of vitality in their renditions of former hits. The latter two songs in particular are sung with an enthusiasm that indicates the Beatles feel they've made a wonderful musical and cultural discovery.

MEET THE TEMPTATIONS (Gordy) features good harmony and well selected material tastefully performed by an up-and-coming group. The album includes "The Way You Do The Things You Do" as well as half-dozen other numbers that fall into the "potential smash-hit" category.

BUDDY HOLLY SHOWCASE (Decca) includes "Blue Suede Shoes," "Shake Rattle and Roll," and "Rip It Up" . . . all of which were done better by Carl Perkins, Bill Haley, and Little Richard. THE ENCHANTED WORLD OF FERRANTE AND TEICHER (United Artists) spotlights twelve beautifully written and superlatively performed pieces. Their inspired interpretations offer a variety in tempo and orchestration, and provide a fine evening's listening entertainment. TRUE LOVE by Burl Ives on the Decca label is up to Ives' adequate standards. Sadly pleasant.

HELLO DOLLY! — (KAPP) For months America's top recording artists tried to knock a certain British singing group from the #1 record-selling spot, but there seemed to be no antidote for Beatlemania. Then along came a happy toe-tapping disc by a 63-year-old gravel-voiced trumpet player. Louis Armstrong's very personal interpretation of "Hello Dolly!" became the top record in the country.

Now there's an entire album of wonderfully relaxed Armstrong performances, featuring his timeless style of trumpet playing as well as his buoyant vocals. Louis puts his personal mark on tunes like "Moon River", "Hey Look Me Over", "You Are Woman", "Blueberry Hill", and "Be My Life's Companion". A real delightful album.

DISCOVERY!! — (LIBERTY) Vikki Carr is one of the most promising young female vocalists on the scene today and her latest album is a very impressive musical package. From the dramatic "Never Will I Marry" to the sexy, piquant "Come A Little Closer", from the delicate "How Insensitive" to the



sophisticated-rocking treatments of "Should I Follow" and "I Cry Alone", from the jazzy "Bluesette" to the beautifully dramatic medley "Poor Butterfly /Stay" Miss Carr demonstrates her marvelously flexible vocal talent.

Equal credit for the success of the album should go to arranger-conductor Bob Florence and the orchestra who compliment Miss Carr with a vibrant tasteful backing that is appropriately dramatic, caressing or just plain swinging.

THE BOBBY GOLDSBORO ALBUM — (UNITED ARTISTS) According to the liner notes Bobby Goldsboro escapes classification as a one-hit singer because he was able to follow his "See The Funny Little Clown" with "Whenever He Holds You". But the unemployment office lines are filled with plenty of young vocalists who scored two hits before they sunk back to obscurity. The point is that a singer's staying power can't be assessed in such a short span of time.

Bobby has a very pleasant, soothing vocal style, but most of the tunes in the album are slow, moody, often sad. A long-lasting recording star should be versatile enough to handle a wider range of moods and tempos, and this is something Bobby has yet to demonstrate.

MONK: BIG BAND AND QUARTET IN CONCERT — (COLUMBIA) Through the years Thelonious Monk has escaped his early reputation as a far-out, mystic high priest of BeBop and is currently enjoying rightful recognition as one of the most influential and respected innovators in jazz. During this time he

(Continued on Page 60)

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(continued from pg. 59)
has never compromised his musical integrity. In fact, he has become an increasingly deft and more freely swinging musician.

In his latest Columbia album the unique, inventive Monk piano is heard surrounded by a very much together 10-piece band as well as in the familiar quartet and solo context. The well-known Monk standards ("I Mean You", "Evidence" and "Played Twice") sound looser and more swinging than they ever have before on records. Great music.

THE GREAT HITS OF FRANK SINATRA on Capitol is exactly what the title proclaims and can be bought sight unseen.

BY REQUEST — BRENDA LEE (Decca) spotlights sixteen tons of sugar-coated musical marshmallows. Some fine songs are distorted and tarnished by Brenda's transparent effort to create emotion with overly repetitious voice modulation. Recommended to aspiring yodlers.



The sax is Curtis' partner.

SOUL SERENADE — KING CURTIS on Capitol has the gifted Mr. Curtis performing such favorites as "Night Train," "Tequila," and "Soul Twist." The selections in this fine album are tops for the latest dances and The King's throbbing beat makes indifference an impossibility. To King Curtis the Wailin' Sax is not merely his instrument, but his PARTNER. Together they've produced a unique music with a personality of its own. Should be bought.

GLAD ALL OVER — THE DAVE CLARK FIVE on Epic is good but not nearly so energetic as the Beatles. Choice of songs could be better though "Bits and Pieces" is included.

THE PARAGONS VS THE HARP-TONES (Music Note) has a collection of hits and misses that includes "Florence," "Let's Start It Over Again," and "Sunday Kind Of Love." Harp-Tones boast better-than-average harmony, Paragons sport strong falsetto.

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Solution for puzzle found on page 56

S	T	O	W	T	A	M	S	P	I	T
E	R	L	E	R	I	O	T	U	N	E
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H	O	O	T	E	N	A	N	N	Y	
					E	L	I	A	S	I
S	T	A	R	S	P	A	T	D	E	E
T	O	R	N	I	O	N	P	E	A	L
A	L	E	A	S	P	A	Y	P	L	A
G	L	A	S	S	L	E	A	Y	Y	S
L	E	N	A	N	T	E	B	E	A	T
E	N	A	N	N	A	E	E	E	E	E
D	E	E	R	R	R	R	R	R	R	R



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Judy Garland

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Clu Gulager

Dwayne Hickman

Eddie Hodges

Rock Hudson

Jeffrey Hunter

Will Hutchins

David Janssen

Michael Landon

Brenda Lee

Jerry Lewis

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Sue Lyon

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Hayley Mills

Martin Milner

Sal Mineo

Marilyn Monroe

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The Texan, a native of Amarillo, discovered his vocal abilities while he was a student at Palo Duro High School. Somewhere between star performances in baseball, formed a small combo and began to entertain weekly at dances and hops. At that time Terry was singing and also strumming the guitar in a toned-down imitation of his idol Elvis Presley. The Terry Stafford sound of today is distinctly his own, the result of several years of hard work, but striking similarities still exist between these two stars — one established and one striving — in that they both give a ballad the same lush baritone treatment.

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Clasp hands across abdomen as in the picture, then gently press up and in. Feel and look better? Of course you do! That's what Tummy-Slim will do for you.

← BEFORE

Look at your figure in the mirror, notice the drooping abdomen—the slouched appearance, the flabby waistline.

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Now put on Tummy-Slim and notice the difference. Stomach is flattened—waistline taken in—appearance slenderized. You look and feel better.

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NO LACES—NO STEEL RIBS

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Words and pictures can never tell you so much as when you actually wear Tummy-Slim and feel what it does for you—See how it makes you look slimmer instantly. Because we are sure you will be thrilled with Tummy-Slim, we make you this un-qualified offer: Order your Tummy-Slim today, put it on the moment you receive it, wear it for TEN DAYS. If in those ten days you are not perfectly delighted with the results, mail it to us and we will refund your money cheerfully and promptly! Isn't that an easy way to be fair to yourself and discover what Tummy-Slim can do for you?

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Send Tummy-Slim on approval for 10 DAYS FREE TRIAL. I will pay postman \$3.98 plus postage. (\$4.98 plus postage size 37 & up). If not satisfied with results I may return belt in 10 days and purchase price will be promptly refunded.

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Name _____

Address _____

City _____ Zone _____ State _____

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DIIONNE WARWICK

Dionne Warwick's beautiful expression of the mood of a song is the result of serious musical study in the school of experience and the Hart College of Music at Connecticut's University of Hartford. For years Dionne sang and played the piano in church choirs, where her talents flourished. At the Hart School, she perfected her vocal abilities for the next step — the recording studios of New York.

Although Dionne was only in the background choruses for other stars, her song styling was so unique that two song writers, Burt Bacharach and Hal David, decided Scepter Records should hear her. The result was that soon everyone was hearing "Don't Make Me Over", "Anyone Who Had A Heart" and "Walk On By", something fans will never do to Dionne Warwick!



● WALK ON BY

By Hal David and Burt F. Bacharach

If you see me walkin' down the street
And I start to cry each time we meet
Walk on by, walk on by
Make believe that you don't see the
tears
Just let me grieve in private
'Cause each time I see you I break
down and I cry
Walk on by, don't stop, walk on by
don't stop walk on by,
I just can't get over losin' you and so
if I seem broken and blue
Walk on by, walk on by
Foolish pride that's all that I have
left so let me hide the tears and
the sadness you gave me when you
said goodbye
Walk on by, don't stop, walk on by,
don't stop, walk on by don't stop
walk on walk on by, walk on by,
Foolish pride that's all that I have
left
So let me hide the tears and the
sadness you gave me
When you said goodbye
Walk on by, don't stop, now you really
gotta go so walk on by don't stop
Make believe you never see the tears
I cry.

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BOBBY BLAND

Bobby Bland, perhaps today's most successful city blues singer, was born Robert Calvin Bland on January 27,

1930 in the tiny Tennessee town of Rosemark. When he was eighteen, Bobby met Rosco Gordon, who had a small band, along with Earl Forest and the late Johnny Ace. With the aid of Rosco, Johnny, B.B. King and all the fellows of the "Beale Streeters" Bobby became interested in singing.

He was persuaded by Rosco and B.B. King to try his luck at recording. They

introduced him to the Bihari Brothers of Modern Records. Here, Bobby recorded his first records under the name Robert Bland. After a 3 1/2-year Army stint he cut "It's My Life Baby" backed with "Time Out" for Duke Records. It was this recording that launched Bobby's career into the field of professional entertainment. He recently followed-up "Ain't Nothin' You Can Do" with "Sharing Your Love."

● SHARE YOUR LOVE WITH ME

By Malone and Braggs

It's an ill wind that blows no good
And it's a sad heart that won't love
like I know it should
And oh how lonesome you must be,
yeah
And it's a shame if you don't share
your love with me.

And it's a heartache when love is gone
But it's bad and even sad oh later on
There's no one blinder than he who
won't see
And it's a shame if you don't share
your love with me.

And I can't help it oh no if she is gone
You must try to forget oh you must live
on
And I say it's a good thing to love
someone
But it's bad even sad when it's not
returned
And oh how lonesome yes, you must be
yeah
And it's a shame if you don't share your
love with me
And I said it's a shame if you don't
share your love with me, oh yeah.
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— says N.J. FLEMING — YUBIWAZA MASTER

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11:06 P.M. PLUS 7 SECONDS — You are untouched — while every hoodlum is on the run

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The experts in Japan, who know and teach these ONE-finger techniques, have now explained that YUBIWAZA is a centuries-old system of Self-Defense which is so simple and so effective that outsiders were never instructed in its use. The system was restricted to Japanese who SWORE to apply these methods only in time of danger and attack by an aggressor. Many of the very techniques in my Yubiwaza book, once highly guarded secrets of the ancient Samurai warriors never shown to outsiders are now shown to you — FIRST time!

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mined and confident air secure with the knowledge that NOTHING can frighten you . . . that you can deal with ANY man, ANY weapon, ANY situation—and that you can do all this with NO bodily contact! And you will win respect and admiration from everyone.

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6. Somewhere	26. Puppy Love	46. Be My Baby
7. Take These Chains From My Heart	27. Mama	47. Then He Kissed Me
8. Ain't That A Shame	28. O Dio Mio	48. A Walkin' Miracle
9. This Little Girl	29. I Love The Way You Love	49. Volare
10. Hot Pastrami	30. Tall Oak Tree	50. All My Love
11. Da Doo Ron Ron	31. Easier Said Than Done	51. Dreamin'
12. Killer Joe	32. One Fine Day	52. Kiddio
13. Zip-A-Dee Doo-Dah	33. So Much In Love	53. Ta Ta
14. You Are My Sunshine	34. Memphis	54. Yogi
15. Chains	35. Falling	55. Judy's Turn To Cry
16. Tell Him	36. Surf City	56. More
17. Love Came To Me	37. Baby Workout	57. Green Green
18. Go Away, Little Girl	38. I Will Follow Him	58. If I Had A Hammer
19. Stay	39. Mr. Bass Man	59. Denise
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**Can Now Be Learned at Home by this
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